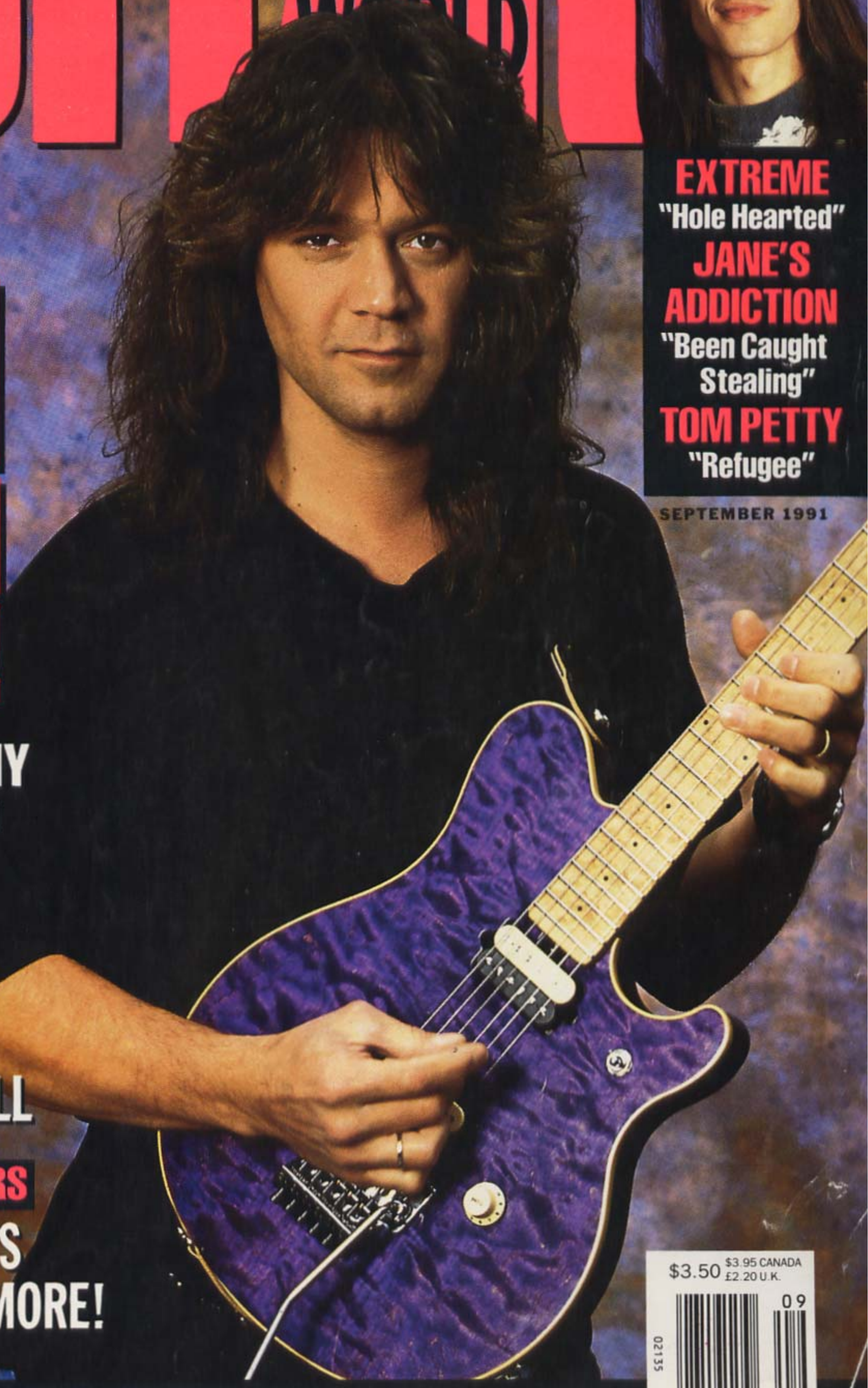
GUITAR WORLD

3 SONGS TRANSCRIBED!

EXTREME "Hole Hearted"
JANE'S ADDICTION "Been Caught Stealing"
TOM PETTY "Refugee"

SEPTEMBER 1991



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LYNYRD SKYNYRD 1991 ▪ TOM PETTY'S MIKE CAMPBELL ▪ STU HAMM

Jane's Addiction: "Been Caught Stealing"

Euphonious polychords are the most notable feature of this ode to kleptomania.

BY DAVE WHITEHILL

A HALLMARK OF Dave Navarro's playing is his layering of rhythm tracks, resulting in polychords, which may be defined as a chord made up of many chords. This is best exemplified by Navarro's guitar overdubs throughout the intro (see measures 3–8). Guitar 1 plays various triads (three-note chords) in the upper middle register while Guitar 2 maintains a drone in the lower register, by repeatedly strumming a G5 power chord.

If you play the Guitar 1 part unaccompanied, it might not be so obvious how the various chords relate to the song's overall harmonic scheme. For example, during beat 2 of measure 1, what appear to be alternating Am (A-C-E) and Dm (D-F-A) triads are actually reckoned as components of *G13 (G-B-D-F-A-C-E) and G9 (G-B-D-F-A) chords, since the Guitar 2 and bass parts clearly establish G as the root, or *tonal center*. Guitar 3 serves the same purpose, while also providing the third (B) and some interesting counterpart.

So far, the polychords have been tame and pleasantly funky. Not until the end of the guitar solo do Navarro and company step into the musical twilight zone. During measures 39–41, Guitars 1 and 2 continue vamping on a rootless C7 chord (C-E-G-B♭) while the bass, drums and solo guitar (Gtr.5) kick on the chords B7 (B-D♯-F♯-A), B♭7 (B♭-D-F-A♭) and B7. This harsh dissonance creates a dramatic tension that is ultimately released in bar 42, as all the guitars reconverge on C7.

BASS NOTES

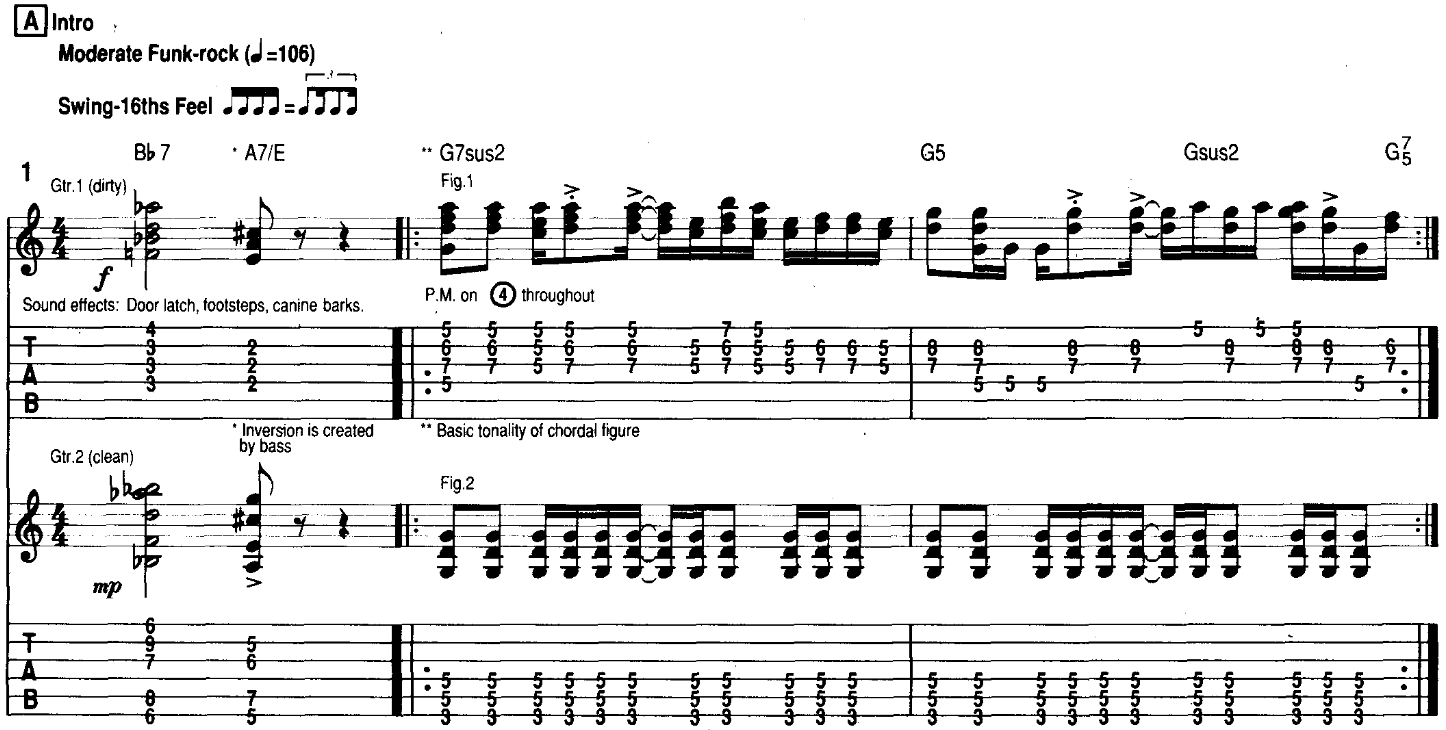
As bassist Eric Avery demonstrates throughout "Been Caught Stealing," the bass has a lot more control over a song's harmonic structure than most people realize. The bass player controls whether a chord will be heard in its usual root position (with the root on the bottom) or in one of its inversions (with the third, fifth or seventh on the bottom). However, one should know a little bit about harmony before using notes other than the chord's root. The easiest way to determine which other tones will work is to ask your guitarist to identify the notes of a particular chord he or she is playing. Then experiment with them to determine if any work better than the root.

Eric seems to prefer 2nd inversion chords (with the fifth on the bottom). For instance, in measure 2 he plays an E note beneath an A7 chord (A-C♯-E-G). This approach is also used in measures 20–22, where he plays a G note to put both Csus4 (C-F-G) and C7 (C-E-G-B♭) chords in the 2nd inversion.

*The third is almost always omitted in eleventh and thirteen chords because of the dissonance created by the simultaneous sounding of the third and eleventh (minor chords are the exception to the rule.)
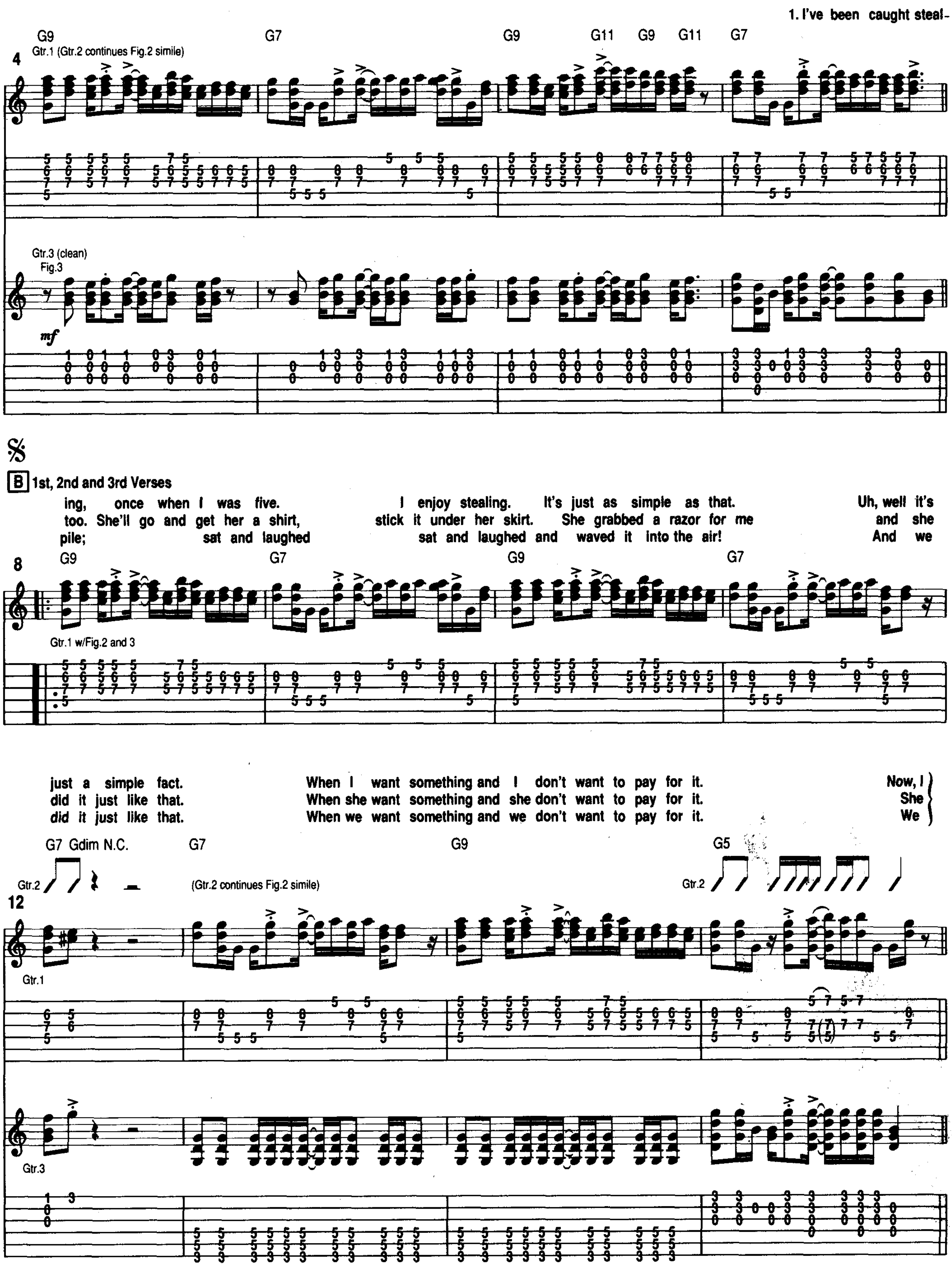
"Been Caught Stealing"
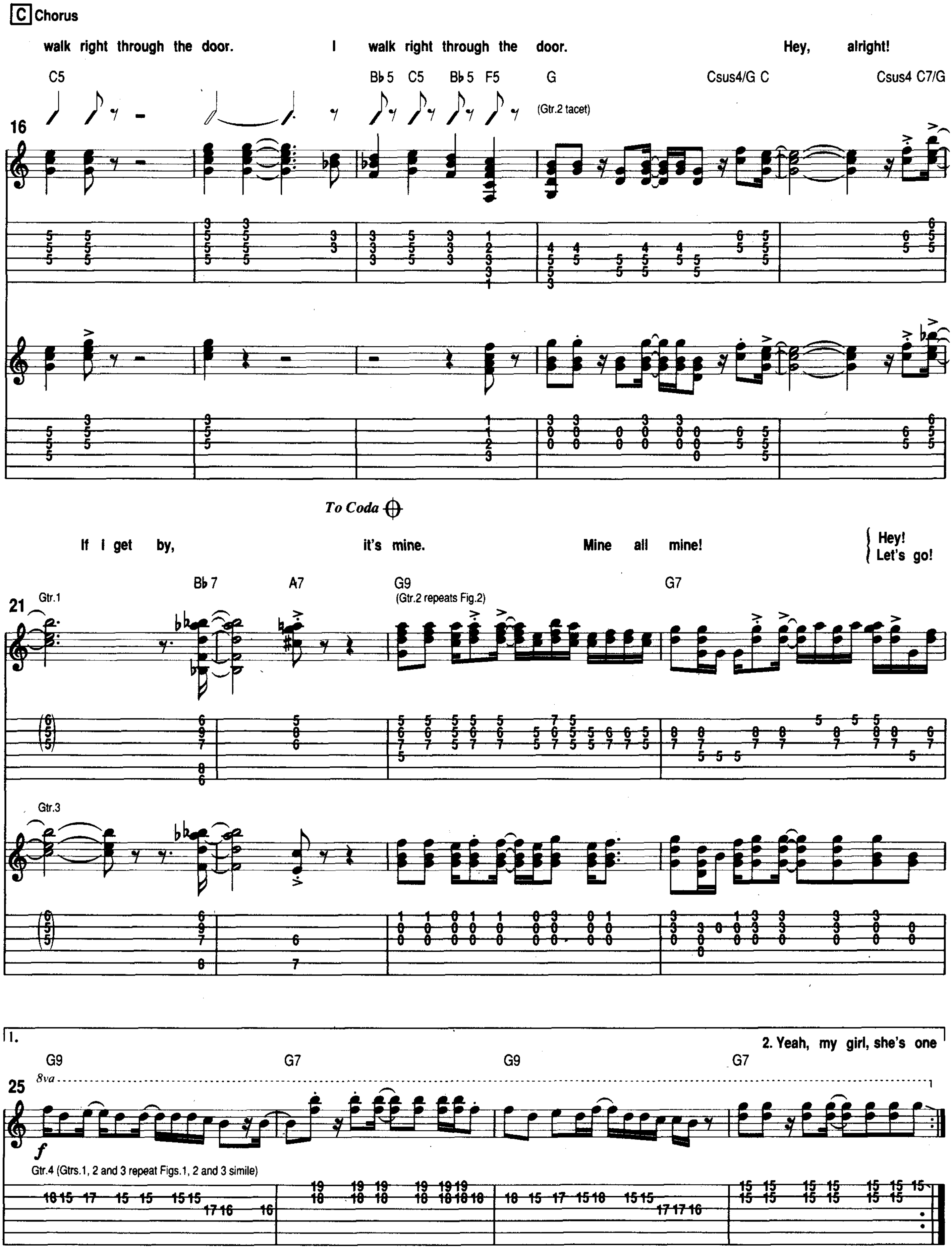
WORDS AND MUSIC BY PERRY FARELL, DAVID NAVARRO, ERIC AVERY AND STEPHEN PERKINS — TRANSCRIBED BY DAVE WHITEHILL



From the Warner Brothers recording *Ritual de lo Habitual*
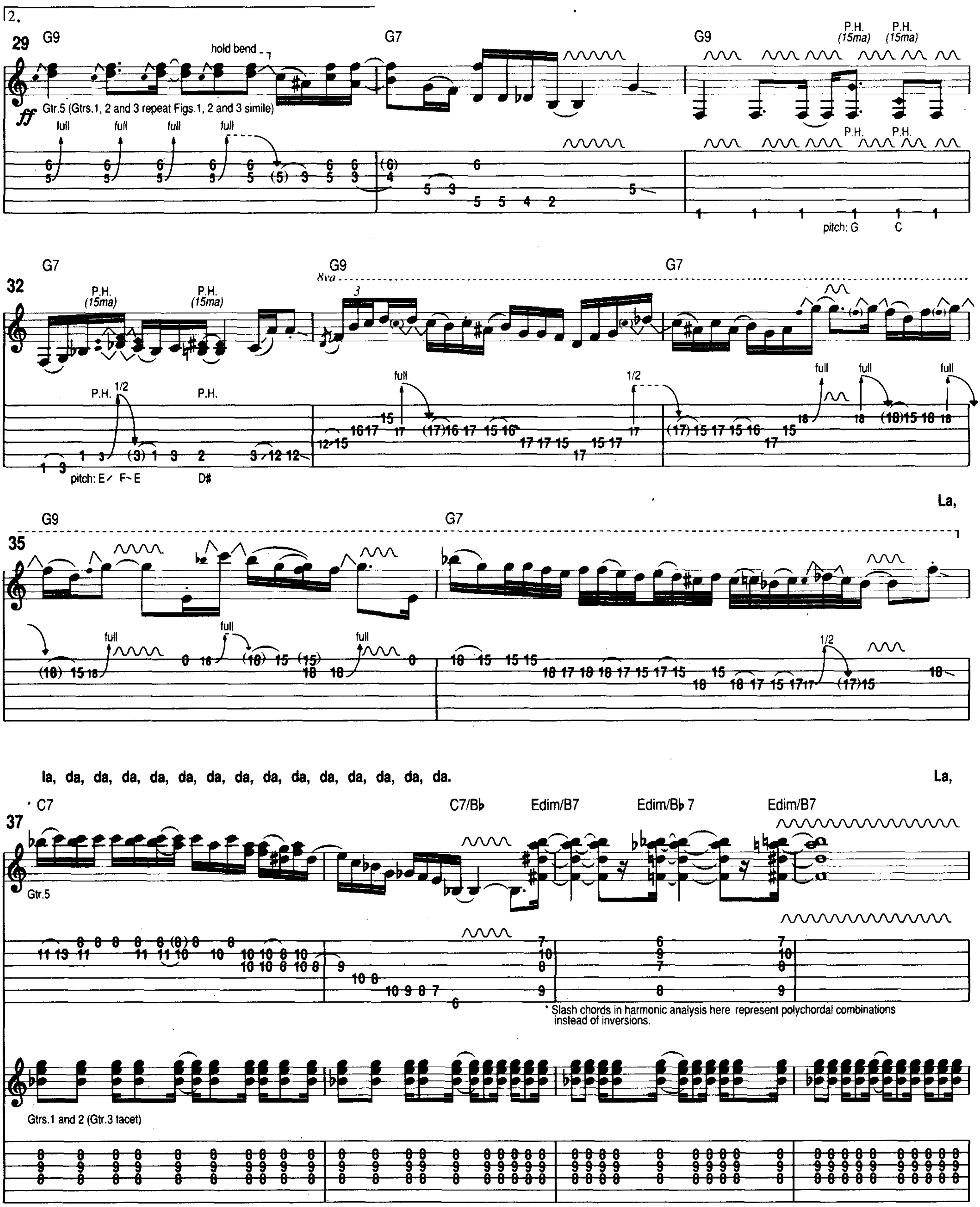
Recorded by Jane's Addiction.
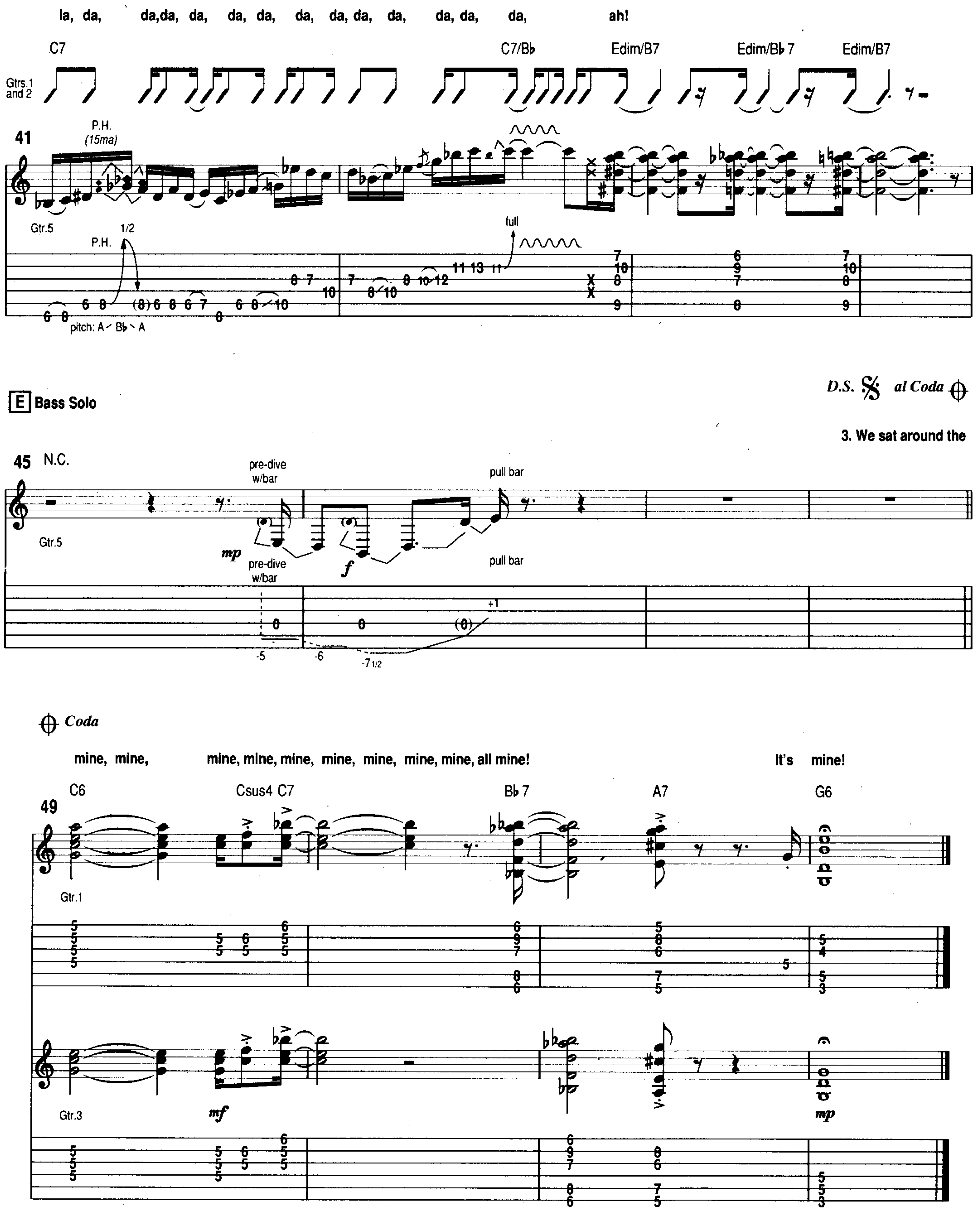

1. I've been caught steal-
G9
G7
G9
G11
G9
G11
G7
Gtr.1 (Gtr.2 continues Fig.2 simile)
4
Gtr.3 (clean)
Fig.3
mf
B 1st, 2nd and 3rd Verses
ing, once when I was five. I enjoy stealing. It's just as simple as that. Uh, well it's
too. She'll go and get her a shirt, stick it under her skirt. She grabbed a razor for me and she
pile; sat and laughed sat and laughed and waved it into the air! And we
8
G9
G7
G9
G7
Gtr.1 w/Fig.2 and 3
just a simple fact. When I want something and I don't want to pay for it. Now, I
did it just like that. When she want something and she don't want to pay for it. She
did it just like that. When we want something and we don't want to pay for it. We
G7 Gdim N.C.
G7
G9
G5
Gtr.2
(Gtr.2 continues Fig.2 simile)
Gtr.2
12
Gtr.1
Gtr.3
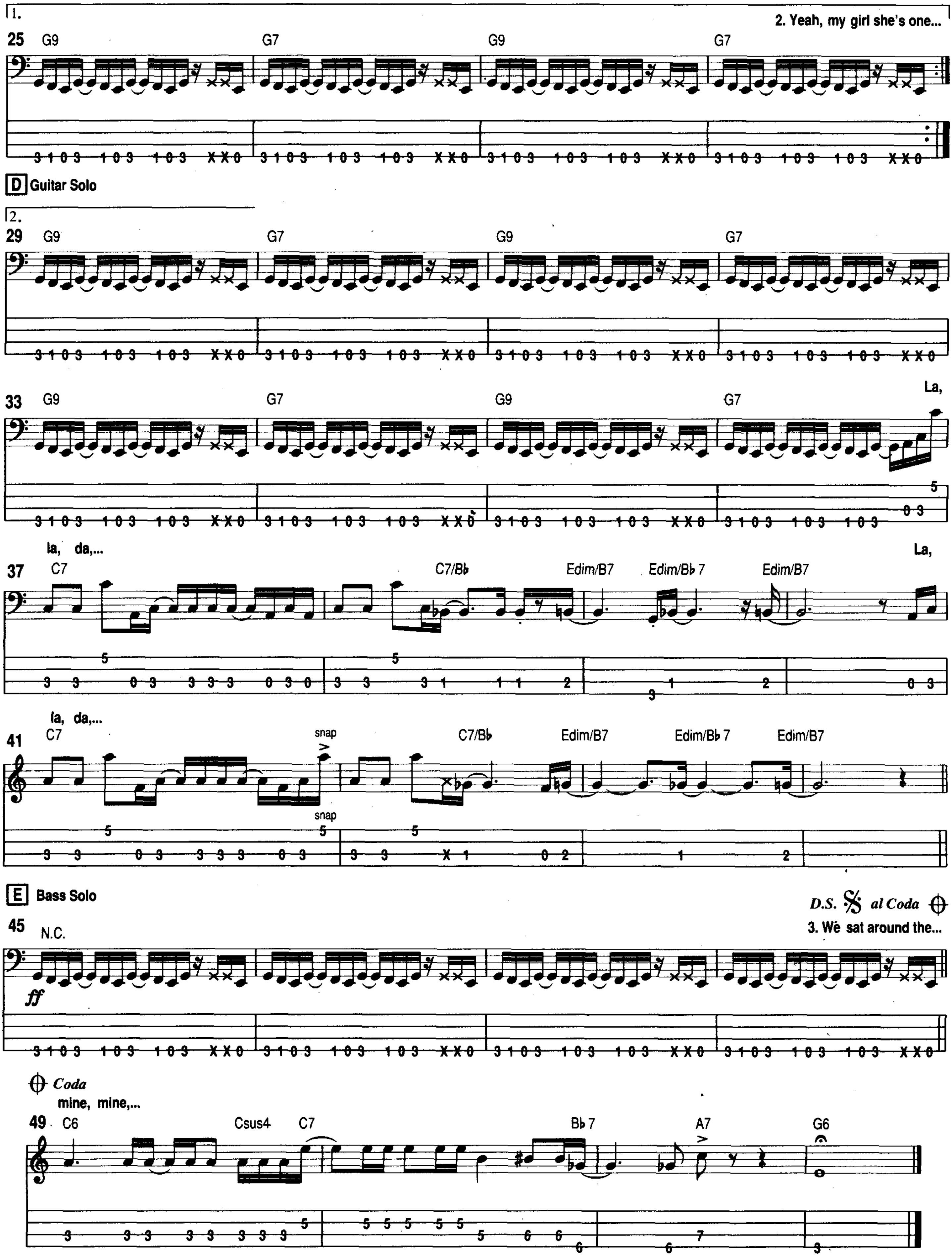


C Chorus
walk right through the door. I walk right through the door. Hey, alright!
C5 B♭5 C5 B♭5 F5 G Csus4/G C Csus4 C7/G
(Gtr.2 tacet)
To Coda
If I get by, it's mine. Mine all mine!
Hey! Let's go!
Gtr.1
B♭7 A7 G9 G7
(Gtr.2 repeats Fig.2)
Gtr.3
1.
2. Yeah, my girl, she's one
G9 G7 G9 G7
8va
Gtr.4 (Gtrs.1, 2 and 3 repeat Figs.1, 2 and 3 simile)

D Guitar Solo
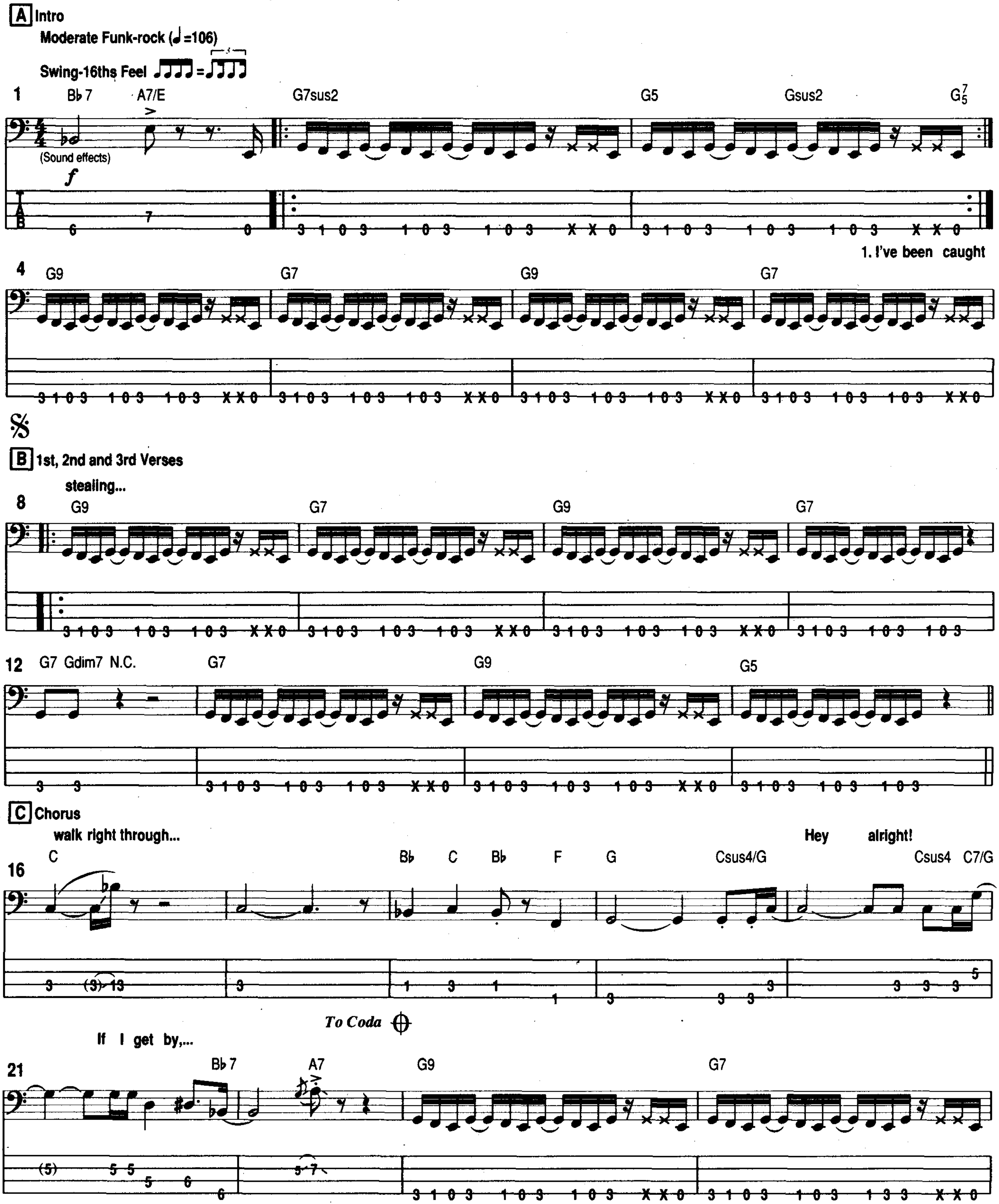



la, da, da,da, da, da, da, da, da, da, da, da, da, da, ah!
C7
C7/B♭
Edim/B7
Edim/B♭7
Edim/B7
Gtrs.1 and 2
41
P.H.
(15ma)
Gtr.5
1/2
full
pitch: A ↗ B♭ ↘ A
E Bass Solo
D.S. 𝄋 al Coda 𝄌
3. We sat around the
45 N.C.
pre-dive w/bar
pull bar
mp
f
-5
-6
-7 1/2
+1
𝄌 Coda
mine, mine, mine, mine, mine, mine, mine, mine, mine, all mine!
It's mine!
C6
Csus4 C7
B♭7
A7
G6
49
Gtr.1
Gtr.3
mf
mp


1.
2. Yeah, my girl she's one...
25 G9 G7 G9 G7
D Guitar Solo
2.
29 G9 G7 G9 G7
33 G9 G7 G9 G7
La,
la, da,...
37 C7 C7/Bb Edim/B7 Edim/Bb7 Edim/B7
La,
la, da,...
41 C7 C7/Bb Edim/B7 Edim/Bb7 Edim/B7
snap
E Bass Solo
D.S. al Coda
3. We sat around the...
45 N.C.
ff
Coda
mine, mine,...
49 C6 Csus4 C7 Bb7 A7 G6

"Been Caught Stealing"

WORDS AND MUSIC BY PERRY FARELL, DAVID NAVARRO, ERIC AVERY AND STEPHEN PERKINS

TRANSCRIBED BY DAVE WHITEHILL



Recorded by Jane's Addiction.

Extreme: "Hole Hearted"

Nuno Bettencourt gets down with funky 12-string riffs, lush chords and some steamy acoustic slide work.

BY DAVE WHITEHILL

THIS SONG OFFERS you licksmiths a valuable opportunity to see and hear how Nuno Bettencourt does his thing on the unforgiving acoustic guitar, both with and without a slide.

Nuno performs the main rhythm parts on an acoustic 12-string (Gtr. 1). Taking advantage of the harmonic freedom afforded by this undistorted instrument, he plays rich, exotic chords throughout. Had he used a distorted tone for some of the colorful sonorities in this song—such as D/E, Em7 and Dadd4/A—it would have been like putting catsup on filet mignon.

Note that despite the greatly increased technical demands imposed by the 12-string, Nuno still rocks out with the funky riffing style he is noted for. Throughout the verse's main riff (see rehearsal letter B), he executes a bluesy hammer-on in conjucntion with an A7 chord in the 5th position, à la Elvis Presley's version of "That's Alright, Mama." Also note his clever use of *double pull-offs* and open strings. For those not yet adept at playing aggressively on a 12-string guitar, this riff is a great place to start.

For the slide guitar parts (Gtr. 2), Nuno uses a six-string acoustic. Note his soulful use of *grace-note slides* throughout the solo and second verse (see rehearsal letters E and F, respectively). Most of them involve sliding into a note from a half-step (one fret) below, a stylistic trait characteristic of the harmonica. This maneuver is indicated in the music by a cue-size grace note immediately to the left of the main note. The diagonal slash and curved line (*slur*) connecting the two notes instruct you to pick the grace note, then quickly slide into the main note. Remember to position the slide *directly over* the indicated frets—not behind them.

"Hole-Hearted"

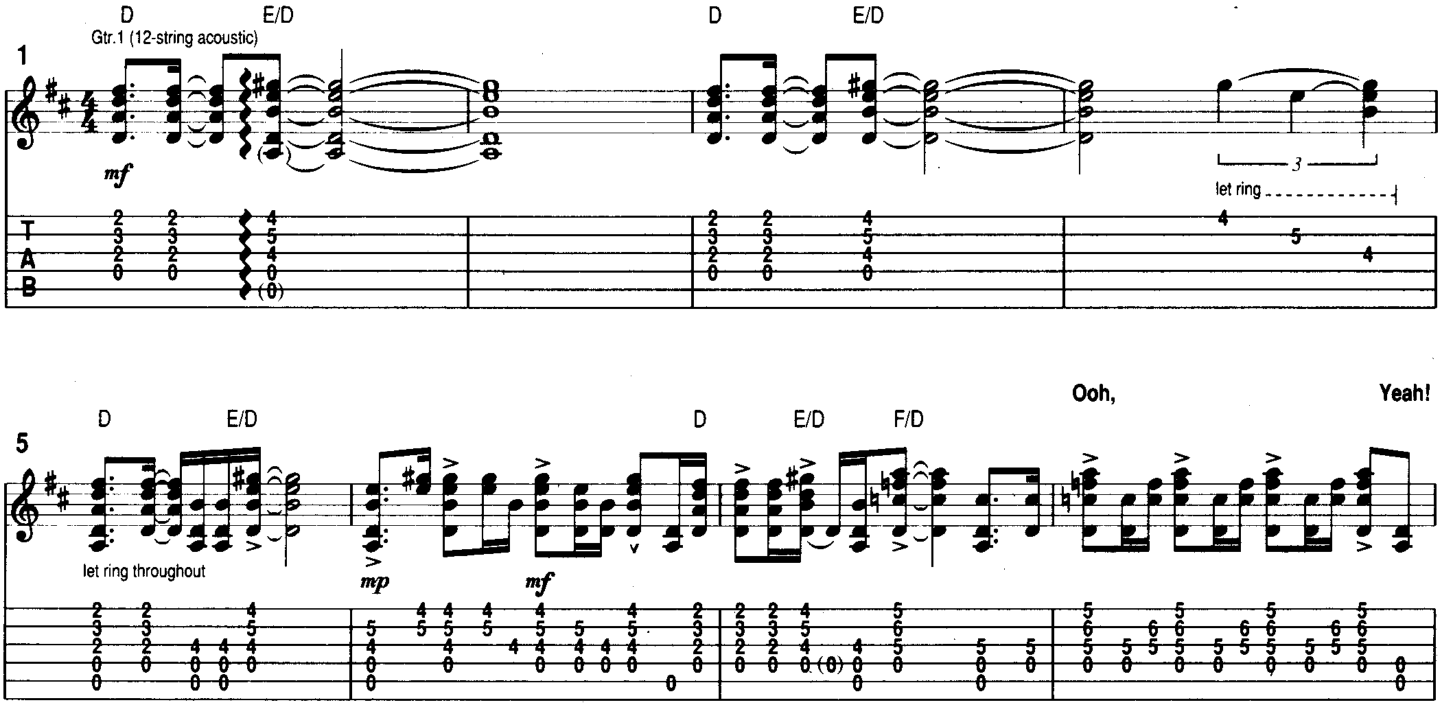
WORDS AND MUSIC BY NUNO BETTENCOURT AND GARY CHERONE — **TRANSCRIBED BY DAVE WHITEHILL**

A Intro
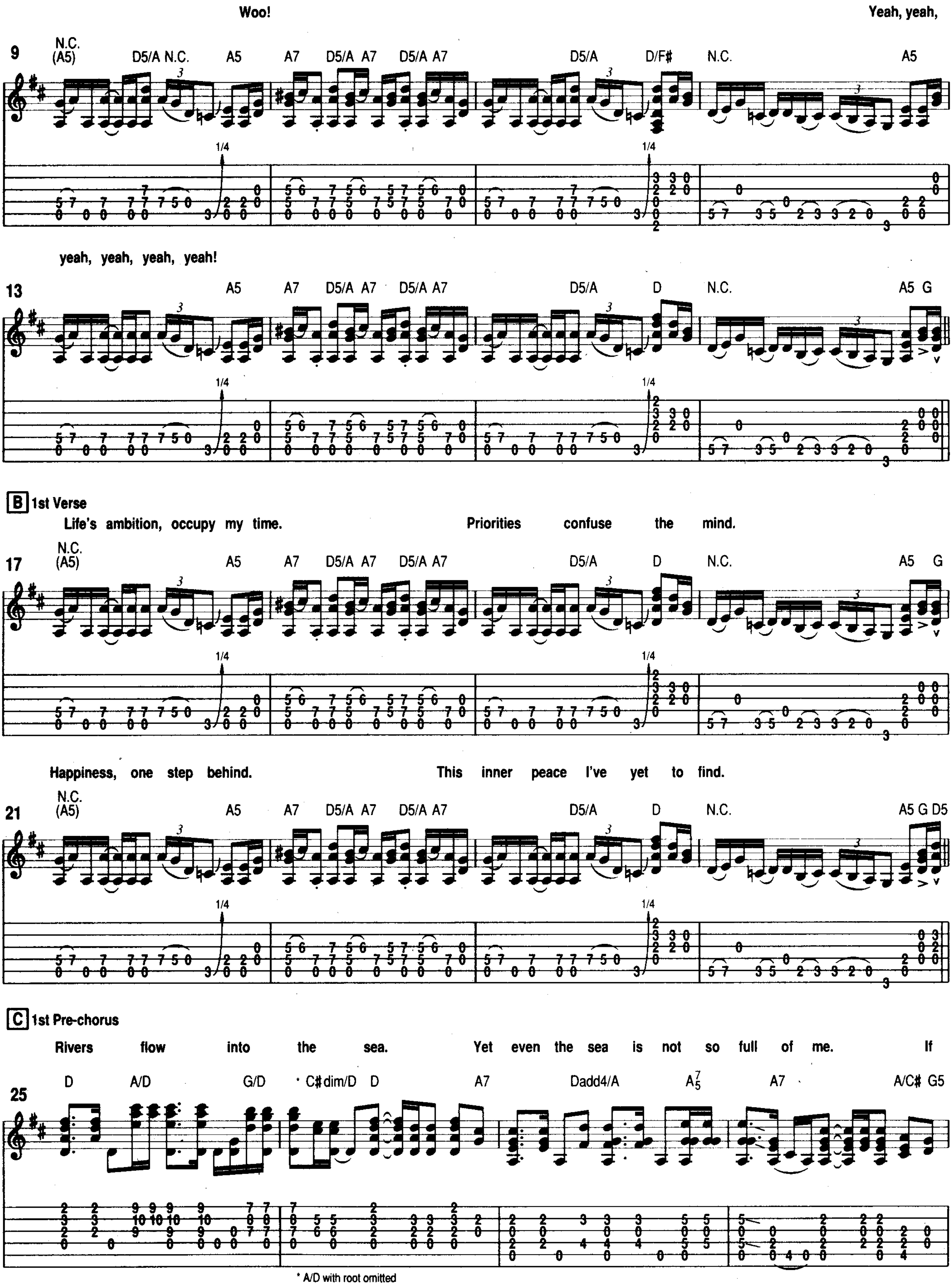
Moderate Folk-rock (♩=104)
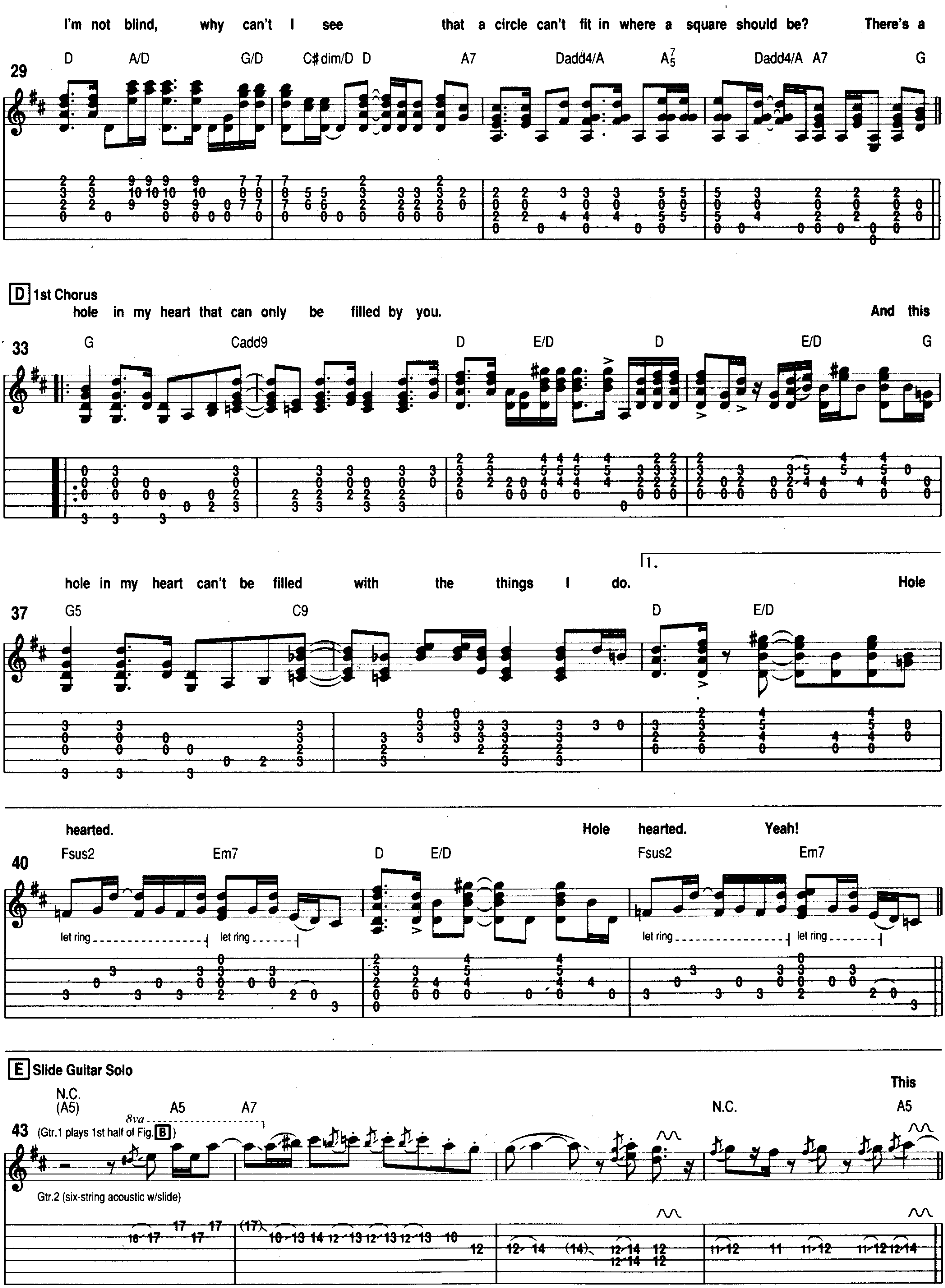
Tune Gtrs. down 1/2 step
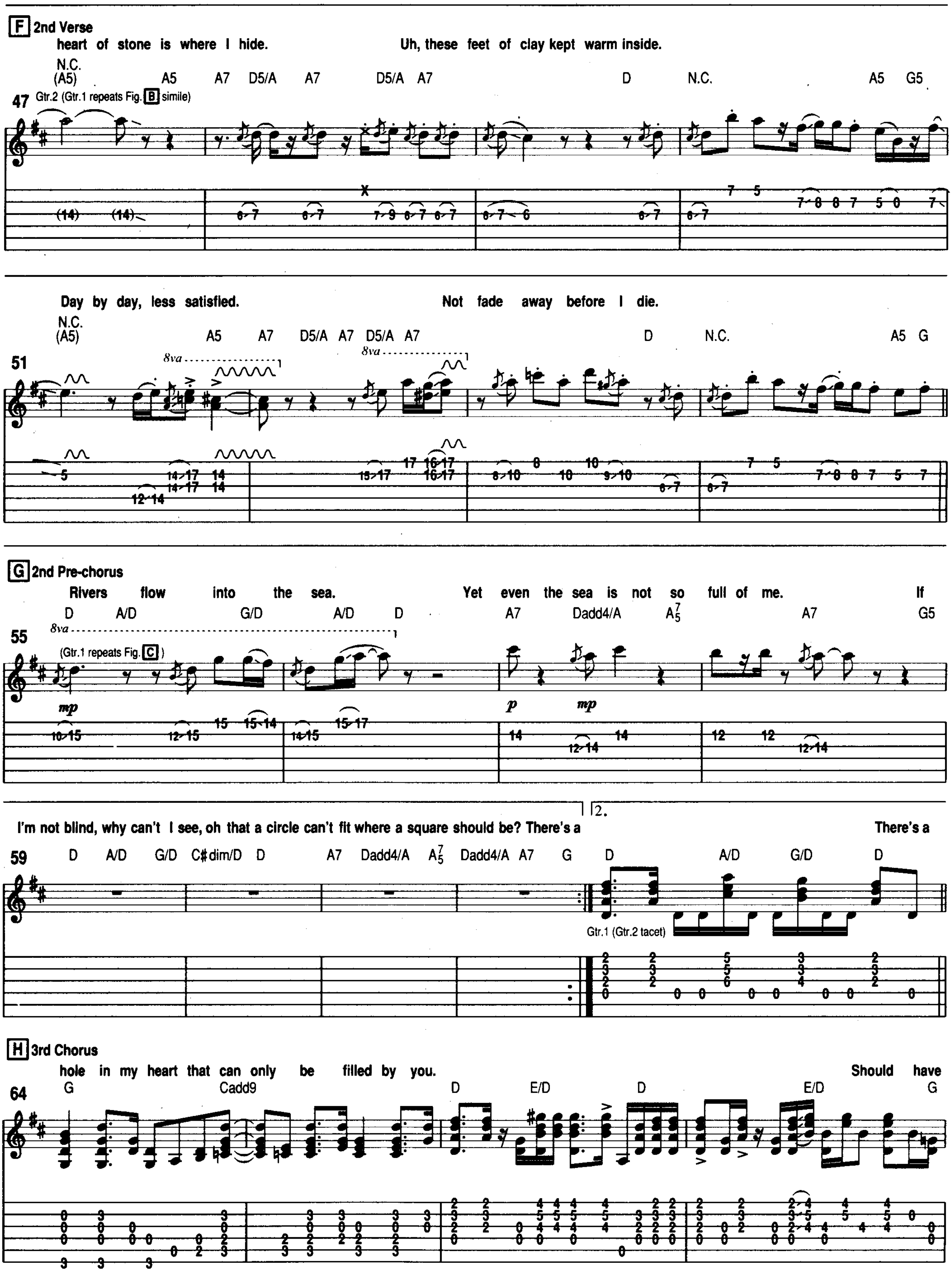
①=E♭ ②=B♭ ③=G♭ ④=D♭ ⑤=A♭ ⑥=E♭
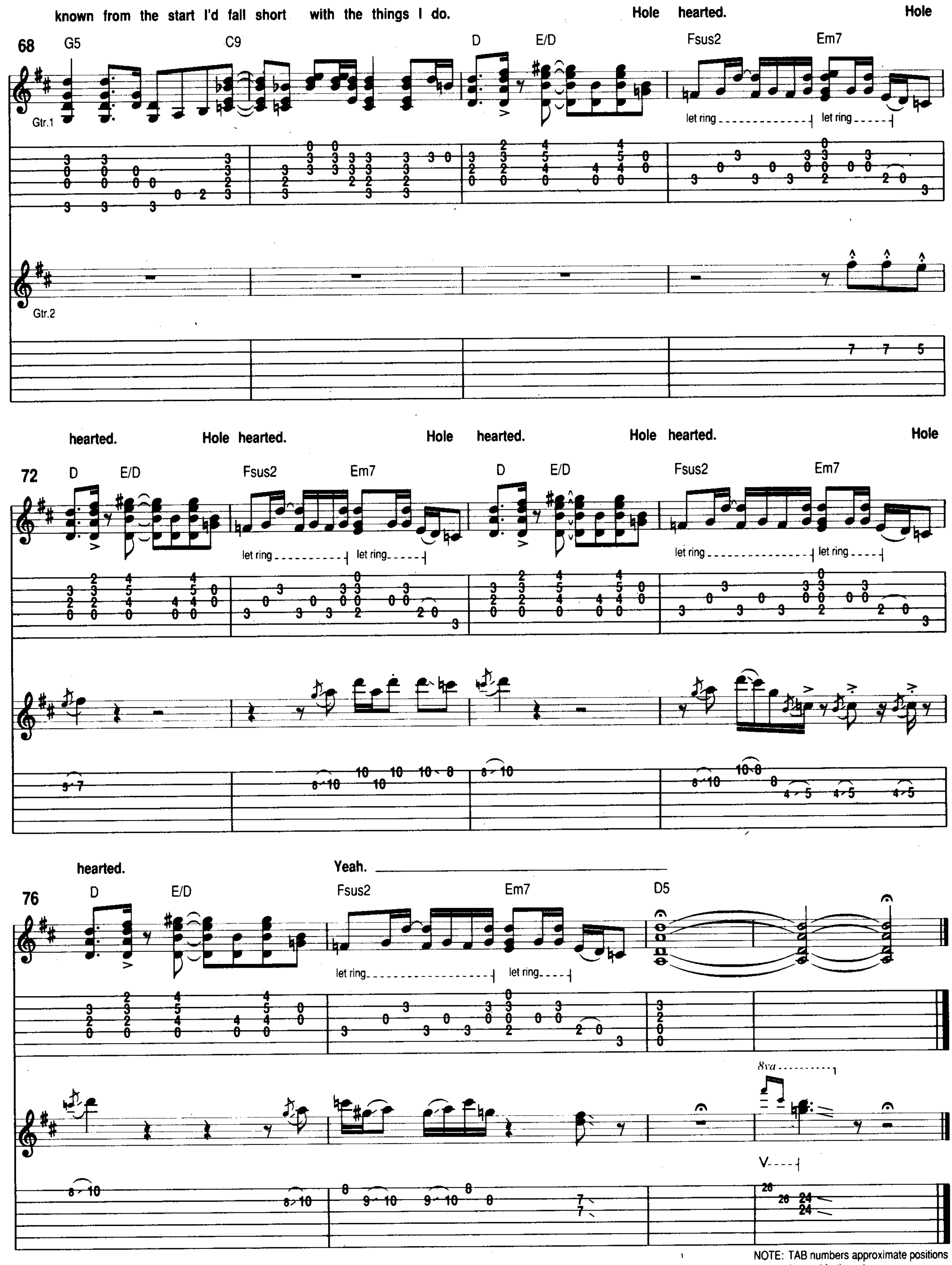


From the A&M recording *Pornograffitti*


Woo!
Yeah, yeah,
9 N.C. (A5) D5/A N.C. A5 A7 D5/A A7 D5/A A7 D5/A D/F# N.C. A5
yeah, yeah, yeah, yeah!
13 A5 A7 D5/A A7 D5/A A7 D5/A D N.C. A5 G
B 1st Verse
Life's ambition, occupy my time. Priorities confuse the mind.
17 N.C. (A5) A5 A7 D5/A A7 D5/A A7 D5/A D N.C. A5 G
Happiness, one step behind. This inner peace I've yet to find.
21 N.C. (A5) A5 A7 D5/A A7 D5/A A7 D5/A D N.C. A5 G D5
C 1st Pre-chorus
Rivers flow into the sea. Yet even the sea is not so full of me. If
25 D A/D G/D * C#dim/D D A7 Dadd4/A A7/5 A7 A/C# G5
* A/D with root omitted


I'm not blind, why can't I see that a circle can't fit in where a square should be? There's a
D A/D G/D C♯dim/D D A7 Dadd4/A A5 7 Dadd4/A A7 G
D 1st Chorus
hole in my heart that can only be filled by you. And this
G Cadd9 D E/D D E/D G
hole in my heart can't be filled with the things I do. Hole
G5 C9 D E/D
hearted. Hole hearted. Yeah!
Fsus2 Em7 D E/D Fsus2 Em7
let ring
E Slide Guitar Solo
This
N.C. (A5) A5 A7 N.C. A5
8va
(Gtr.1 plays 1st half of Fig. B)
Gtr.2 (six-string acoustic w/slide)


F 2nd Verse
heart of stone is where I hide. Uh, these feet of clay kept warm inside.
N.C. (A5) A5 A7 D5/A A7 D5/A A7 D N.C. A5 G5
47 Gtr.2 (Gtr.1 repeats Fig. B simile)
Day by day, less satisfied. Not fade away before I die.
N.C. (A5) A5 A7 D5/A A7 D5/A A7 D N.C. A5 G
51
8va
G 2nd Pre-chorus
Rivers flow into the sea. Yet even the sea is not so full of me. If
D A/D G/D A/D D A7 Dadd4/A A7/5 A7 G5
55
(Gtr.1 repeats Fig. C)
mp
p
I'm not blind, why can't I see, oh that a circle can't fit where a square should be? There's a
There's a
59 D A/D G/D C#dim/D D A7 Dadd4/A A7/5 Dadd4/A A7 G D A/D G/D D
2.
Gtr.1 (Gtr.2 tacet)
H 3rd Chorus
hole in my heart that can only be filled by you. Should have
64 G Cadd9 D E/D D E/D G



NOTE: TAB numbers approximate positions beyond fretboard.

Tom Petty and the Heartbreakers: "Refugee"

Maestro Mike Campbell packs a rock 'n' roll punch through simplicity and tasteful ·orchestration.

BY PAUL ROBINSON

GUITARIST MIKE CAMPBELL composed the music of this 1979 smash hit and presented it to Tom Petty, who applied his lyric-writing mastery. Together they concocted a simple, but potent, brew.
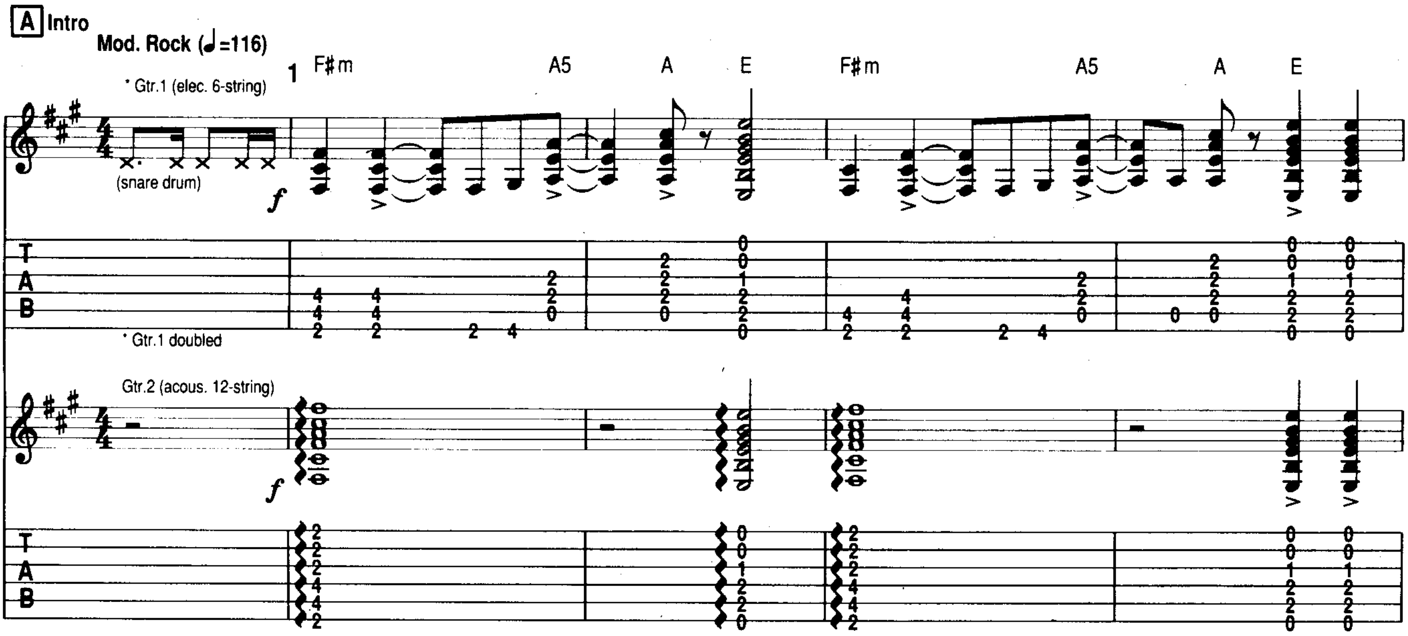
Campbell used a Fender Telecaster for his solos and lead fills, relying on a Marshall to supply the perfect punch and tone. For the rhythm tracks, Campbell used Telecasters, Stratocasters and an Ovation acoustic 12-string to round out the sonic spectrum, providing a rich, full sound.

For those eager to expand their knowledge and versatility by learning the music of other instruments, I transcribed the organ solo and arranged it for guitar. The series of parallel fifths in bars 53 and 54 will require that you use *hybrid picking* (pick and fingers) to sound the notes on the 2nd and 4th strings simultaneously. Though the 2nd-string notes could just as well be played on the 3rd string, the resulting tone wouldn't be as bright.
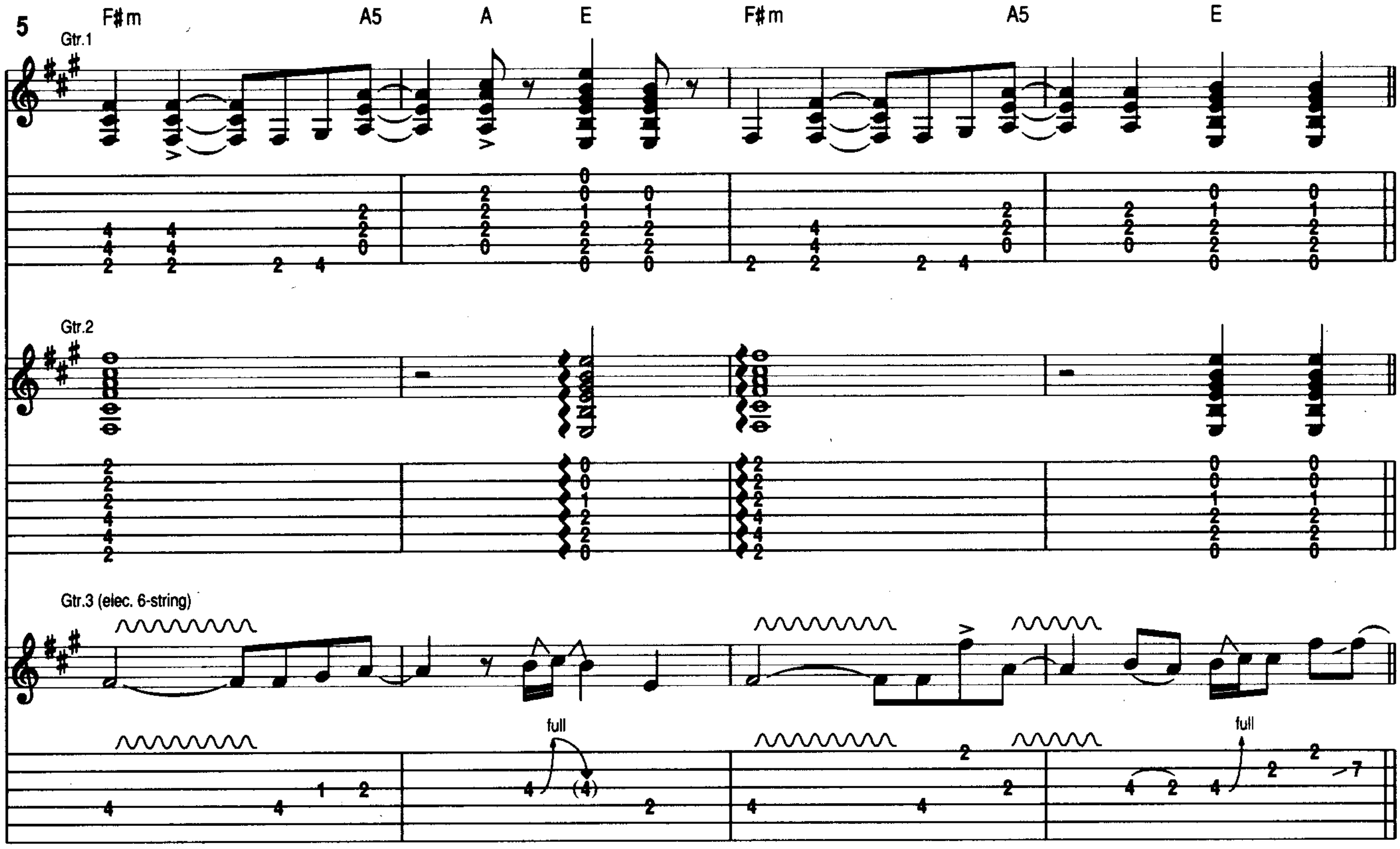
Campbell's lead work throughout this song provides us with an excellentl lesson in tasteful, melodic soloing. Notice how in bars 57 and 58 he picks the open 1st string and allows it to ring as he dramatically climbs up the 2nd string with a series of expressive legato slides. In bar 12 he fills in the gap between Petty's vocal phrases with a pair of bluesy *double-stop legato slides*. Notice how careful he is to not overplay. Simple, pointed execution and powerful *dynamics* make this song rock.

Thanks to Mike Campbell for his time and consultation.

LYRICS AND MUSIC BY TOM PETTY **"Refugee"** TRANSCRIBED BY PAUL ROBINSON
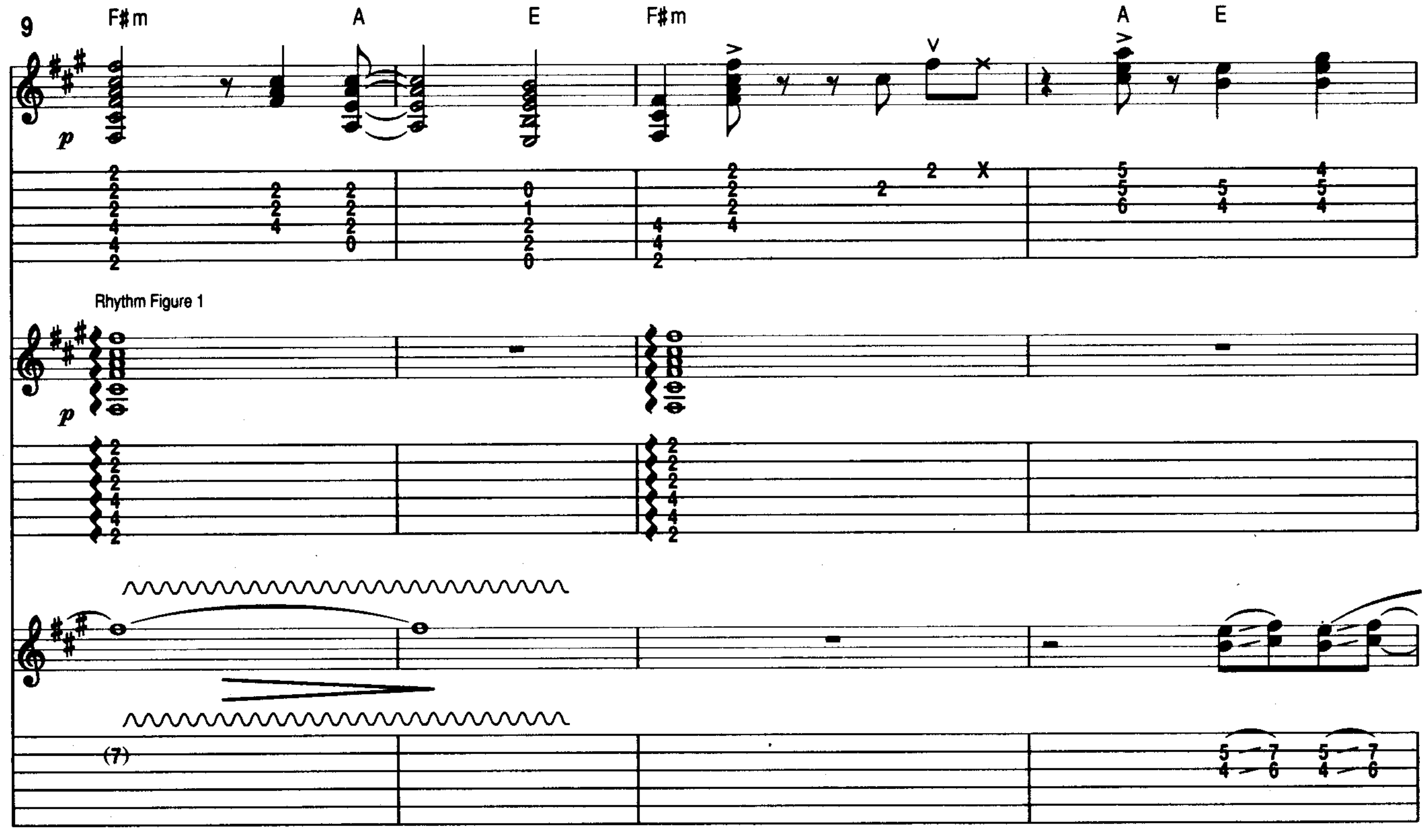


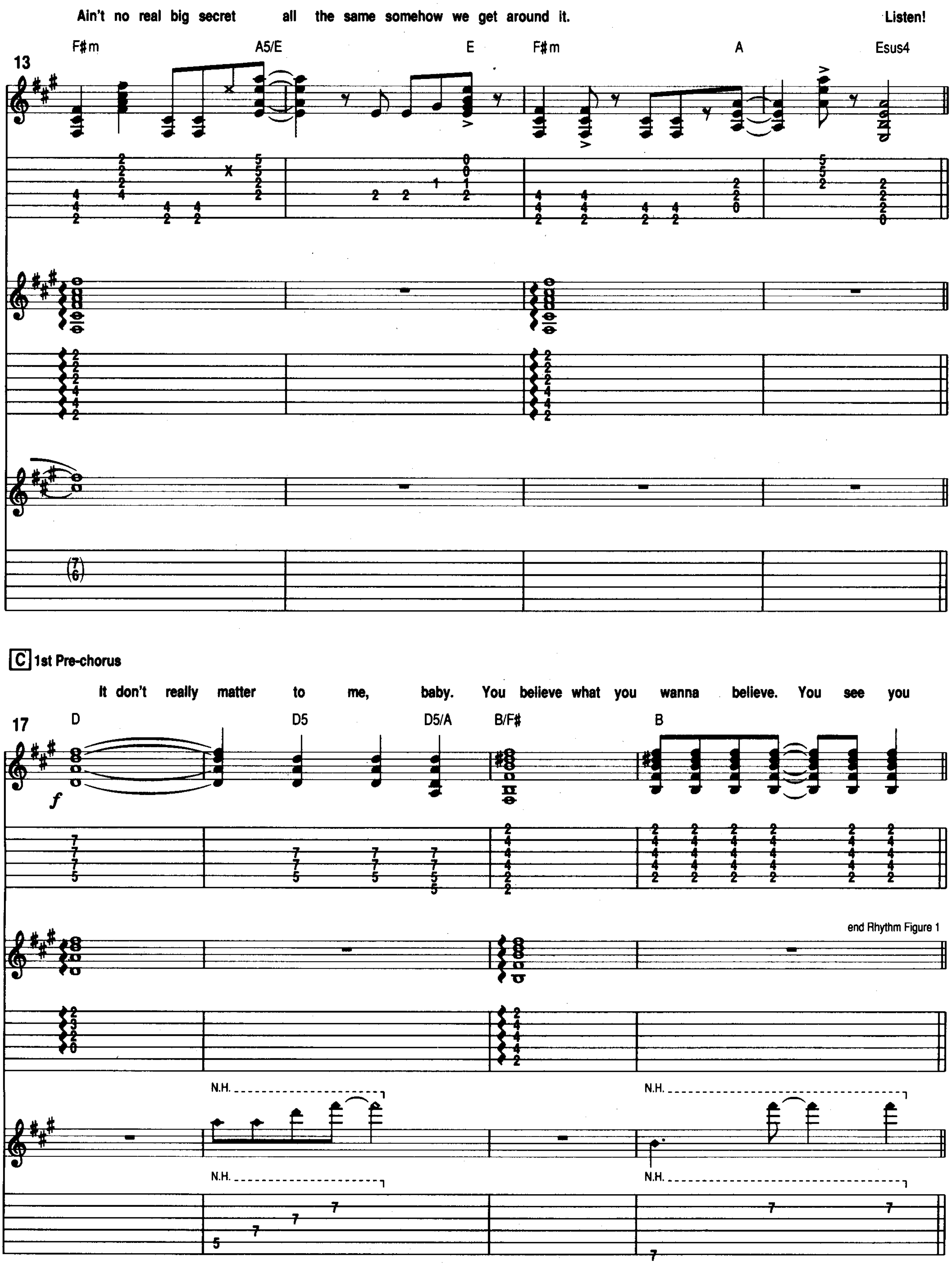
From the MCA recording *Damn The Torpedoes*



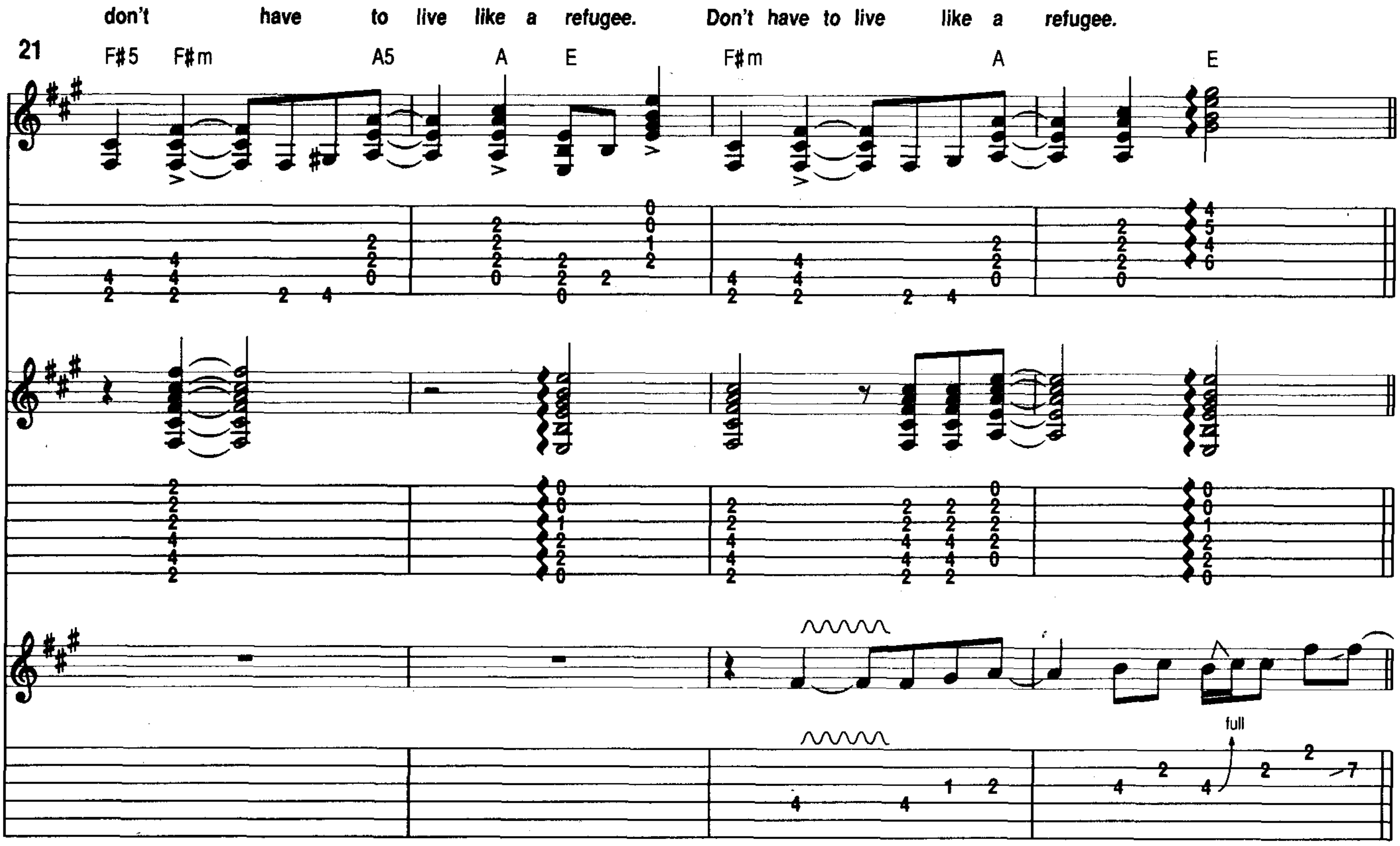
B 1st Verse

We get stuck, we both know it, we don't try to much about it.
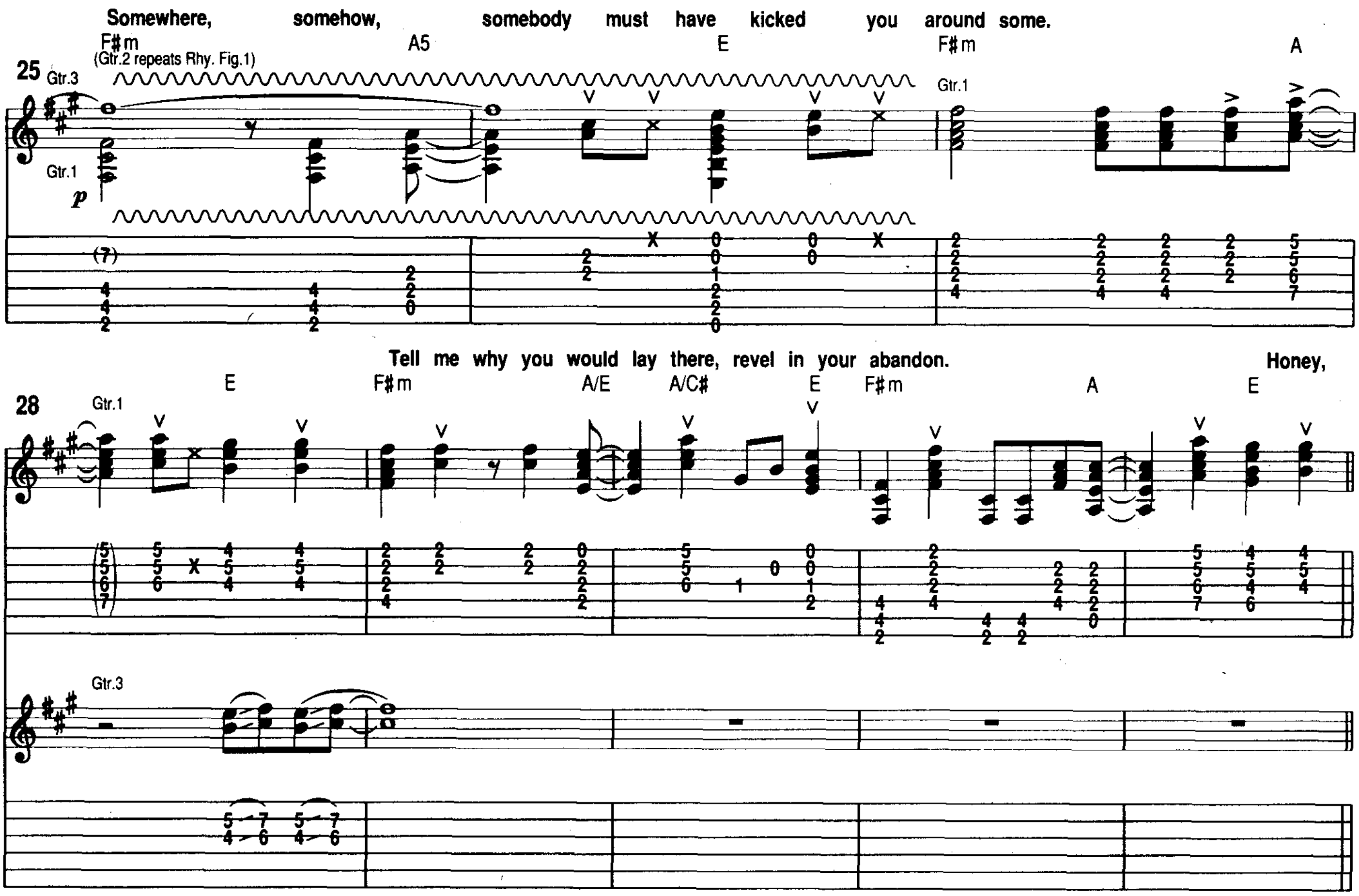



Ain't no real big secret all the same somehow we get around it. Listen!
F♯m A5/E E F♯m A Esus4
13
C 1st Pre-chorus
It don't really matter to me, baby. You believe what you wanna believe. You see you
17
D D5 D5/A B/F♯ B
f
end Rhythm Figure 1
N.H.
N.H.
N.H.
N.H.
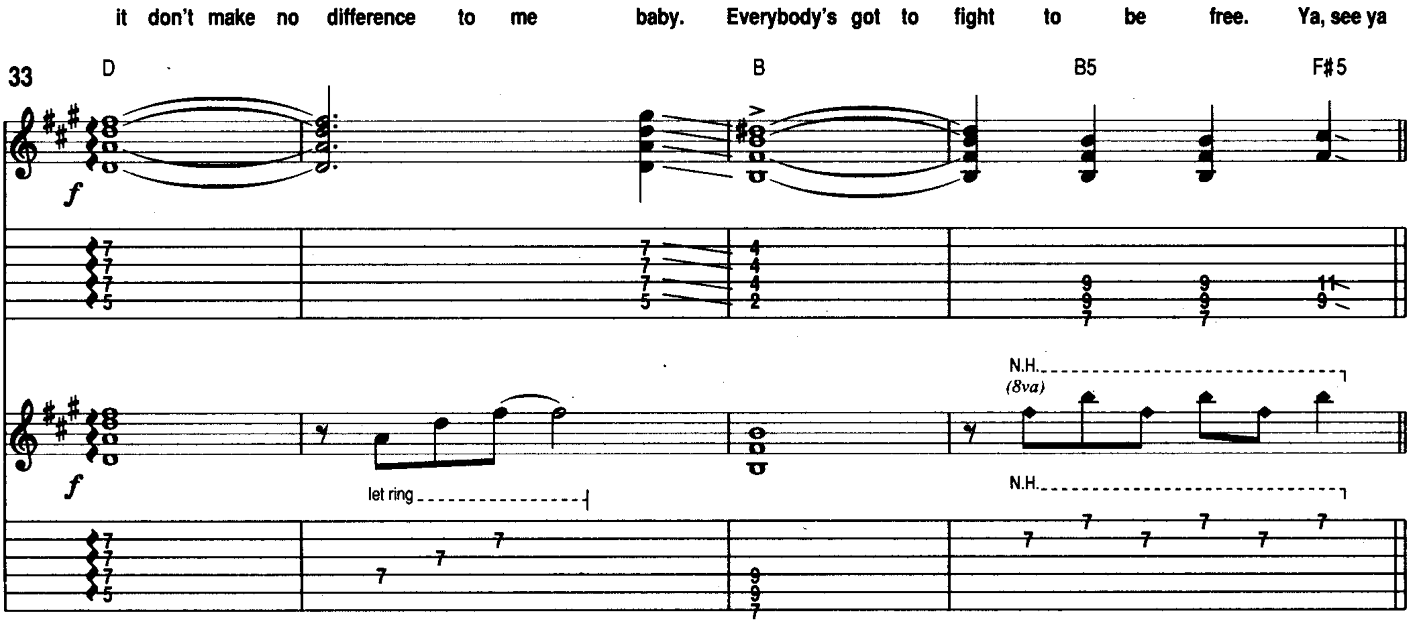
D 1st Chorus
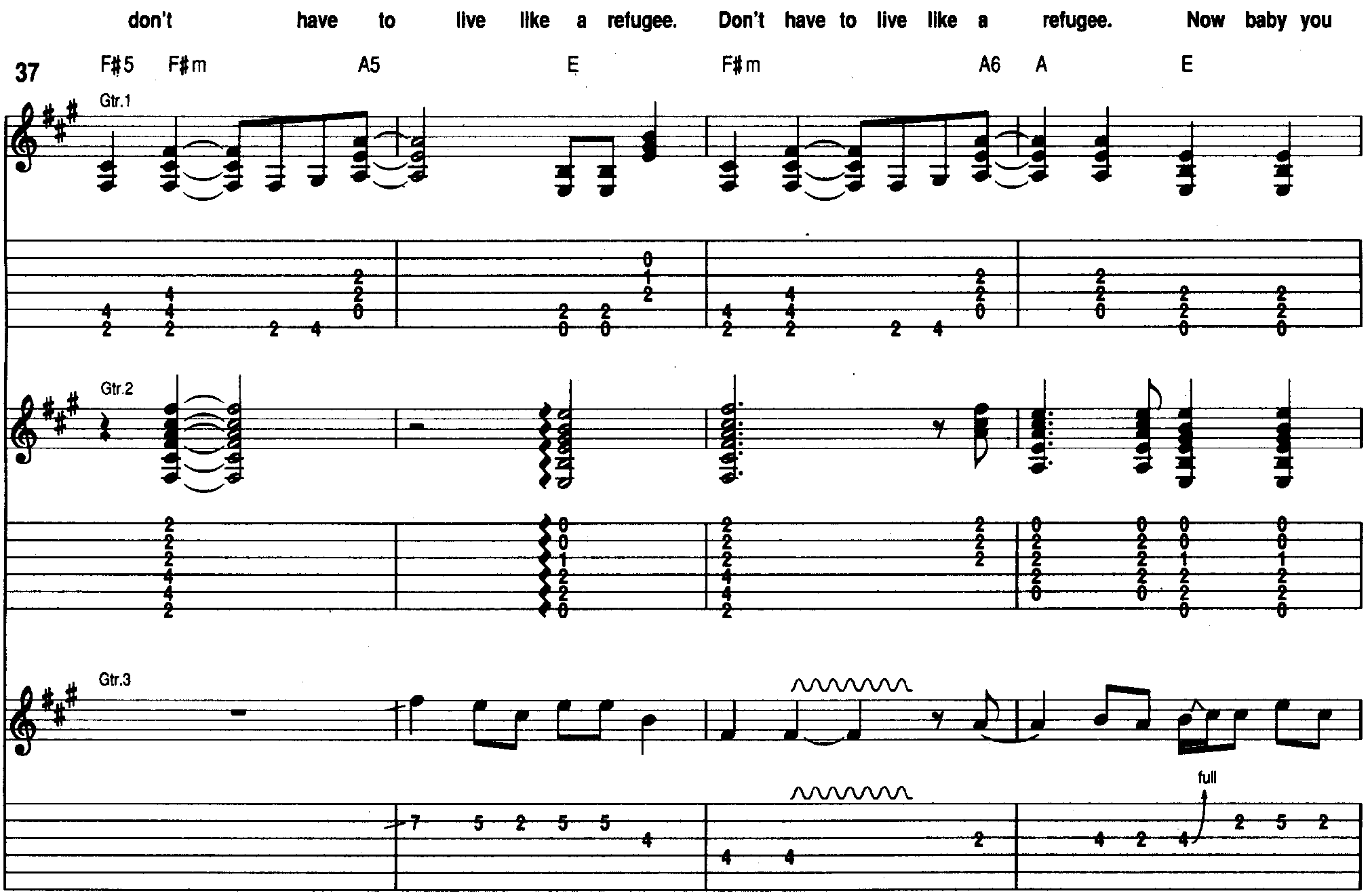


E 2nd Verse

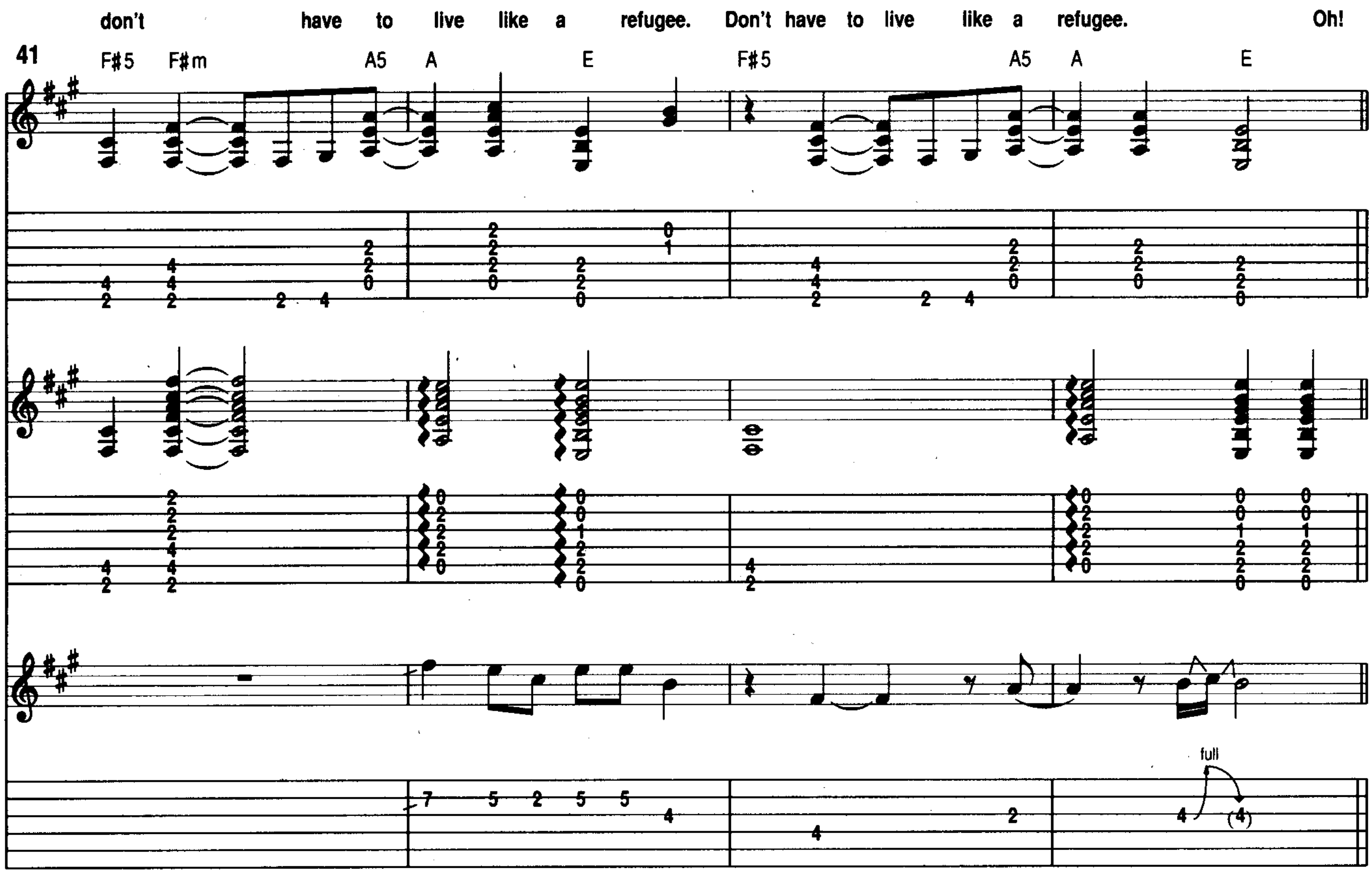


F 2nd Pre-chorus

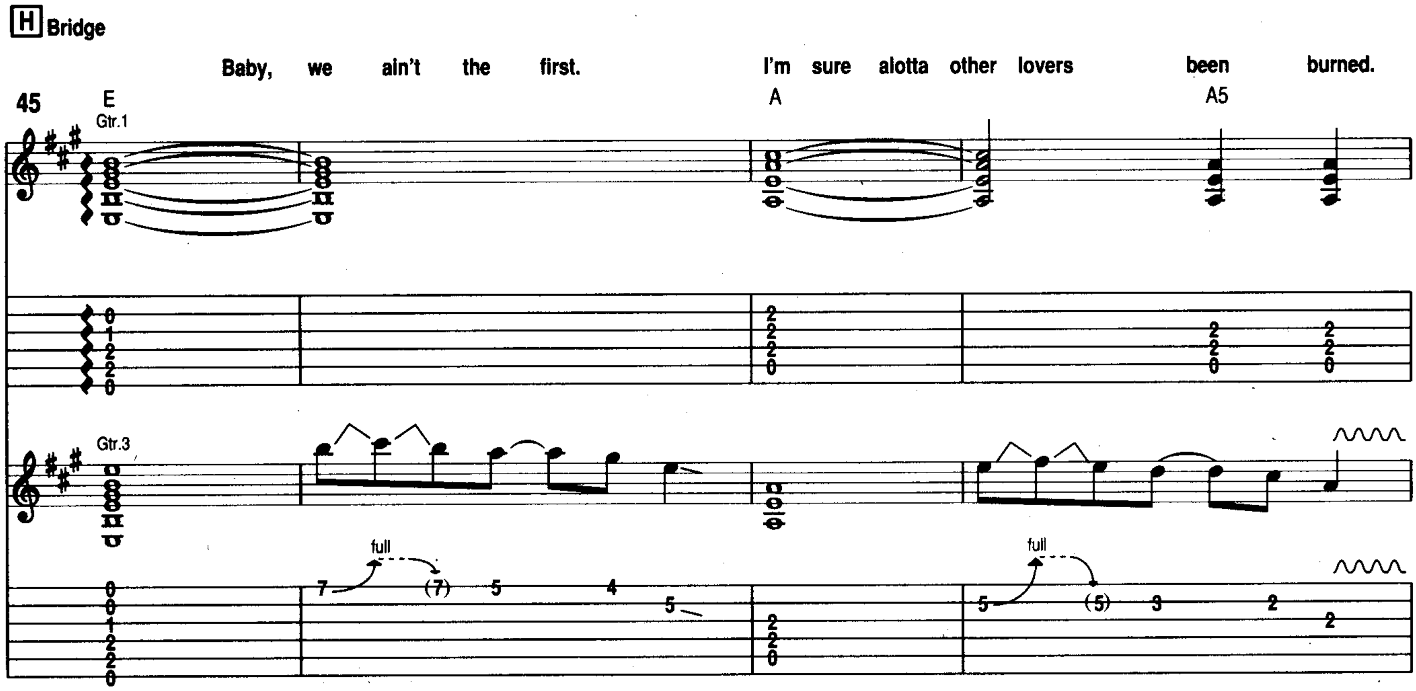


G 2nd Chorus
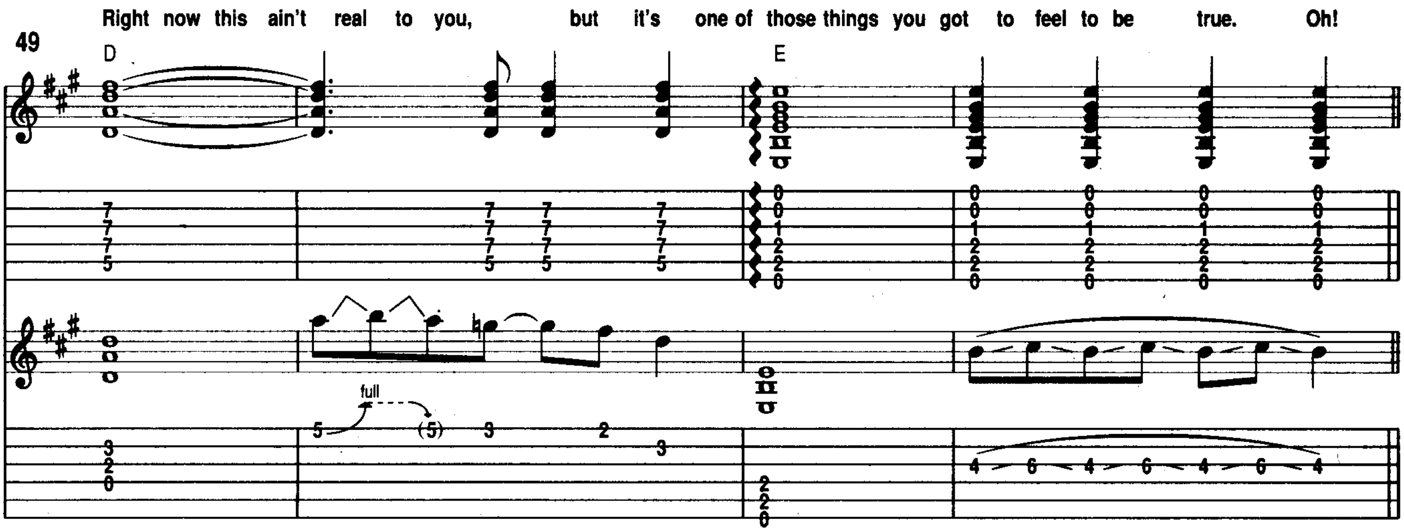




don't have to live like a refugee. Don't have to live like a refugee. Oh!
41
F#5 F#m A5 A E F#5 A5 A E
full
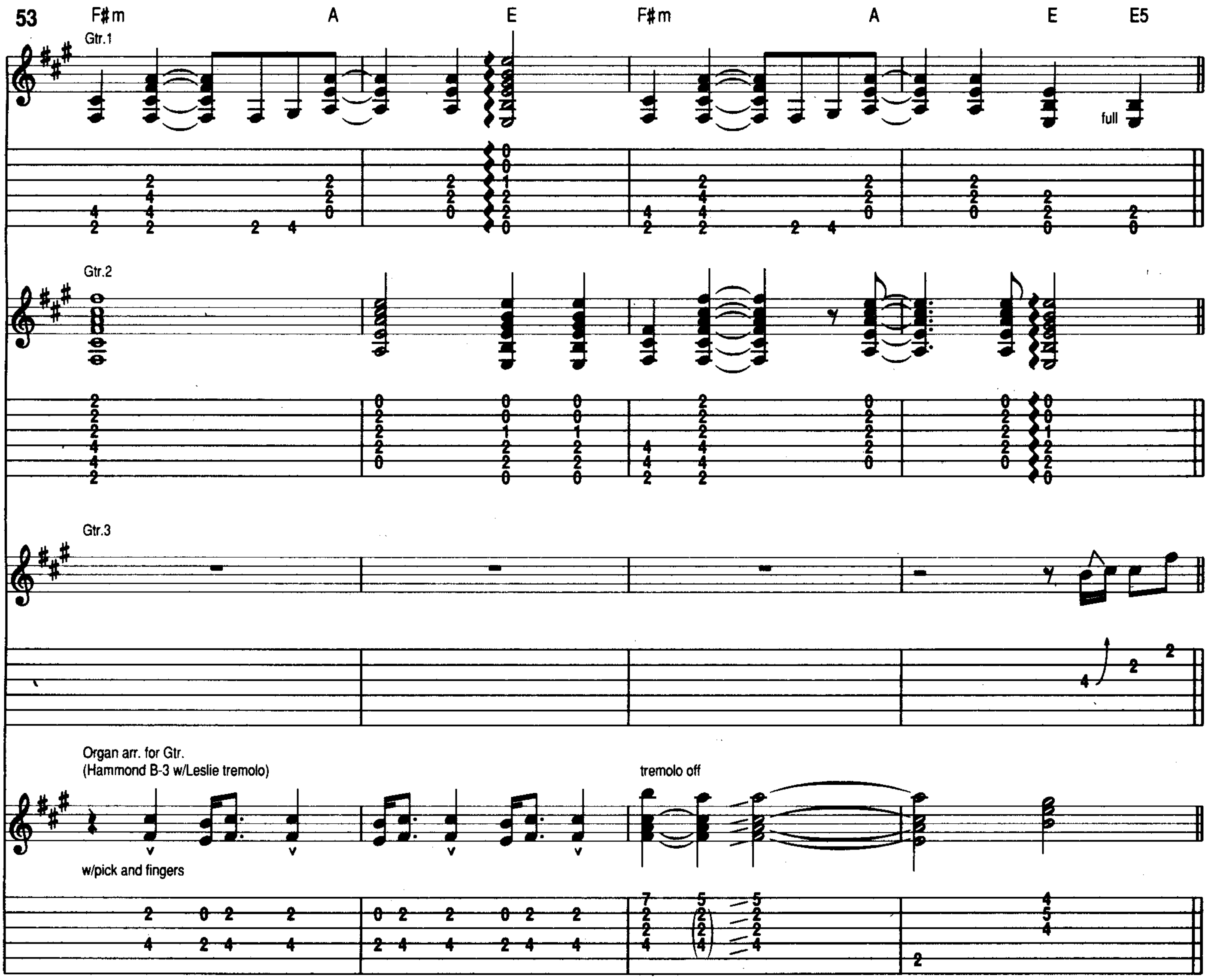


H Bridge
Baby, we ain't the first. I'm sure alotta other lovers been burned.
45
E A A5
Gtr.1
Gtr.3
full
full
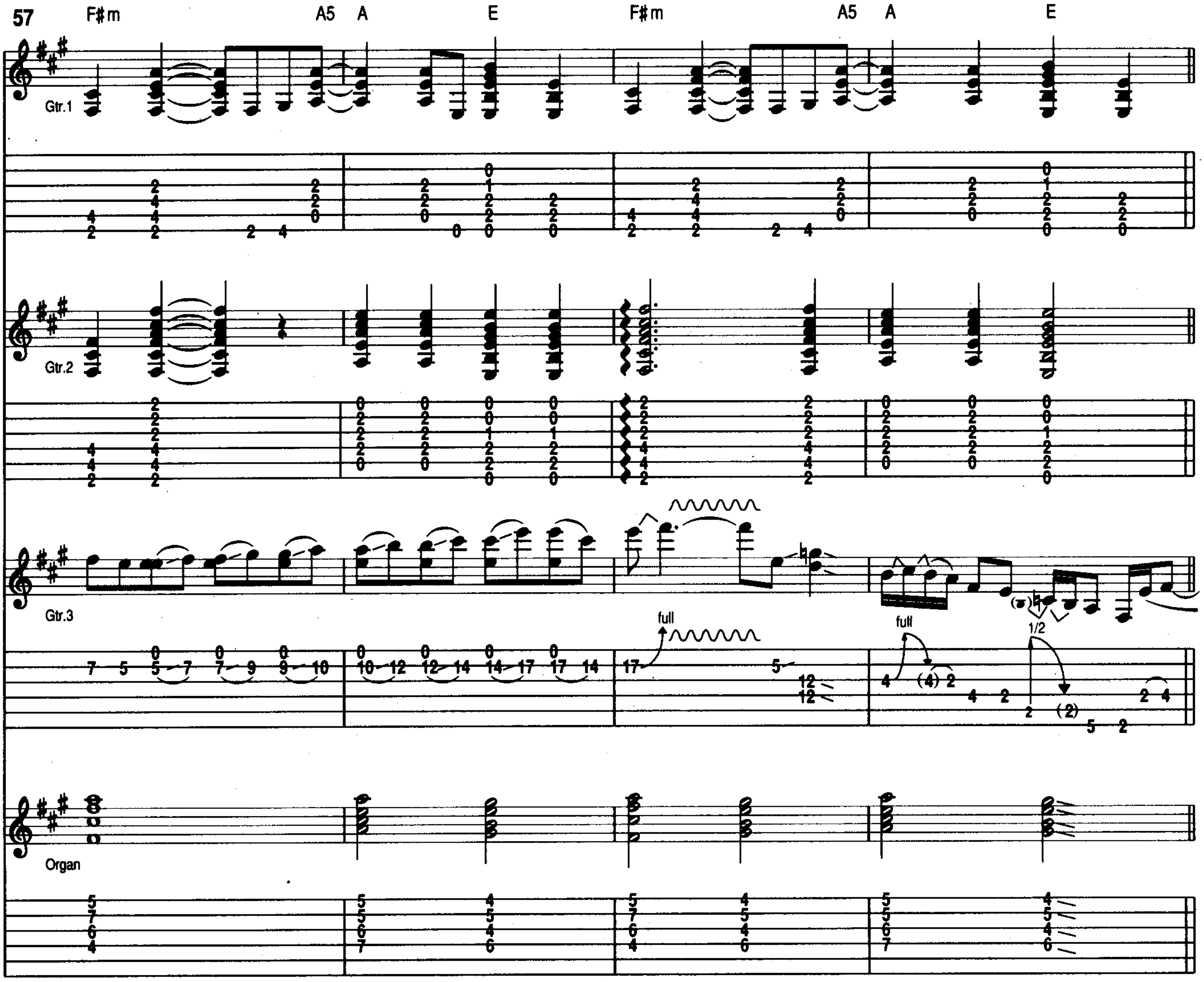


Right now this ain't real to you, but it's one of those things you got to feel to be true. Oh!
49
D
E
full

I Organ Solo

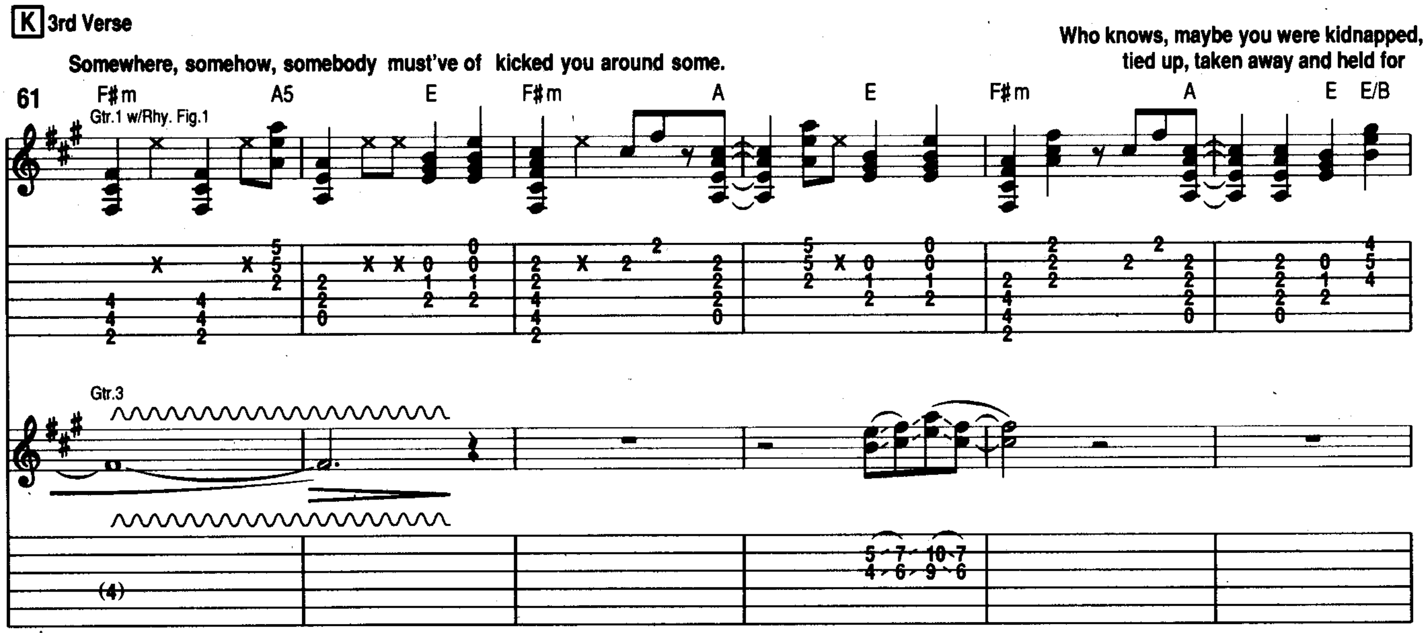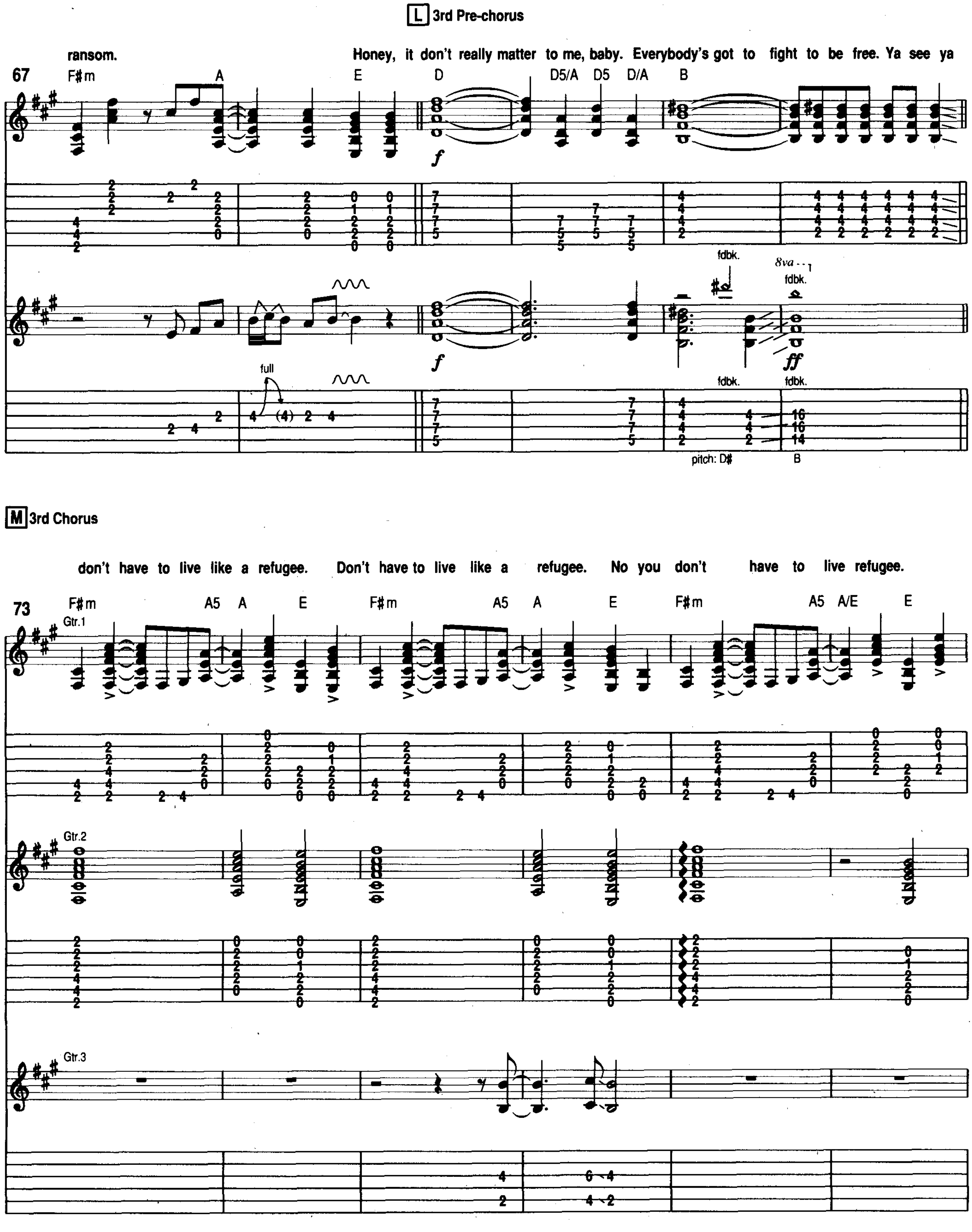


53
F#m
A
E
F#m
A
E
E5
Gtr.1
full
Gtr.2
Gtr.3
Organ arr. for Gtr.
(Hammond B-3 w/Leslie tremolo)
tremolo off
w/pick and fingers

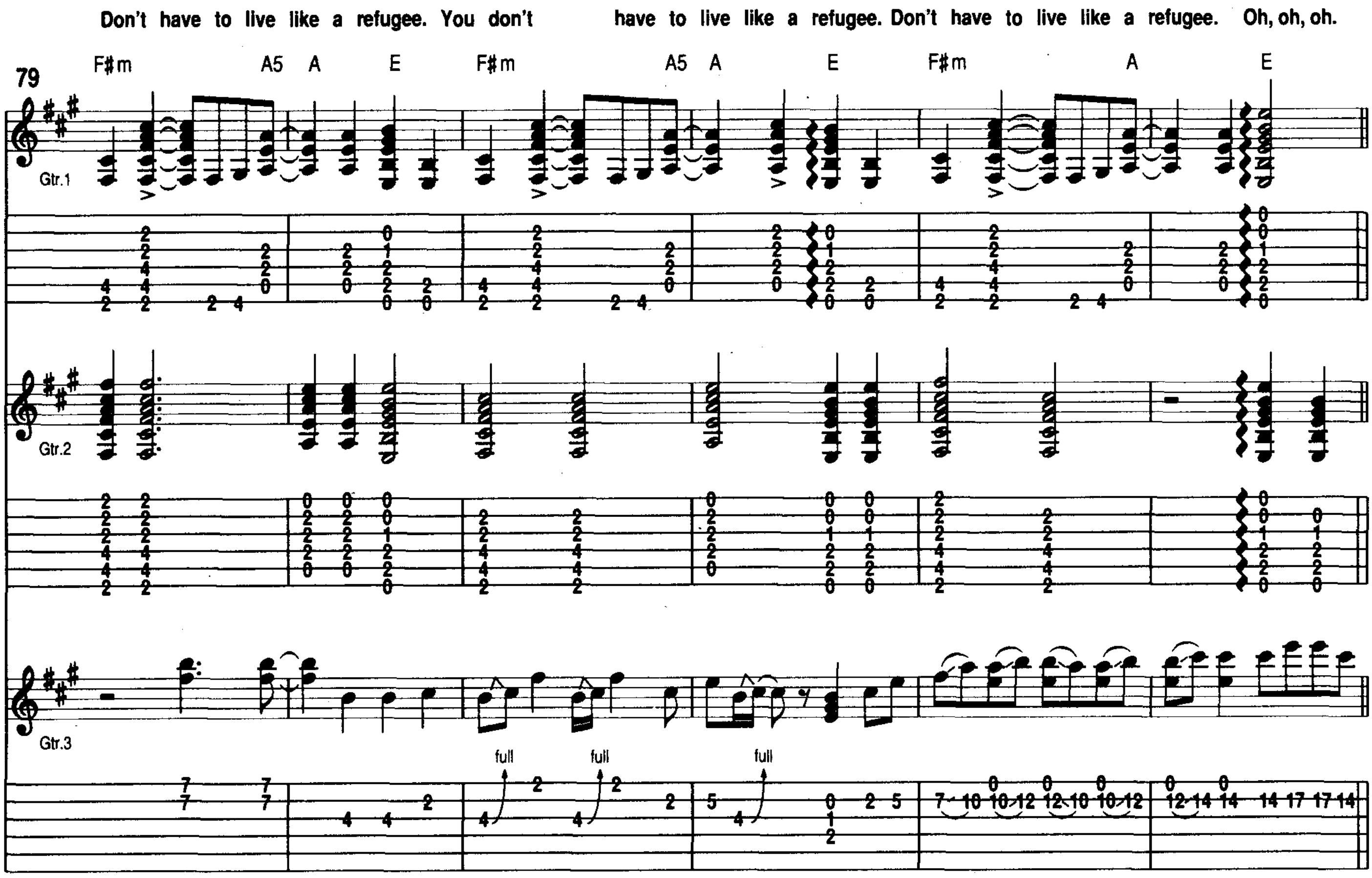
J Guitar Solo

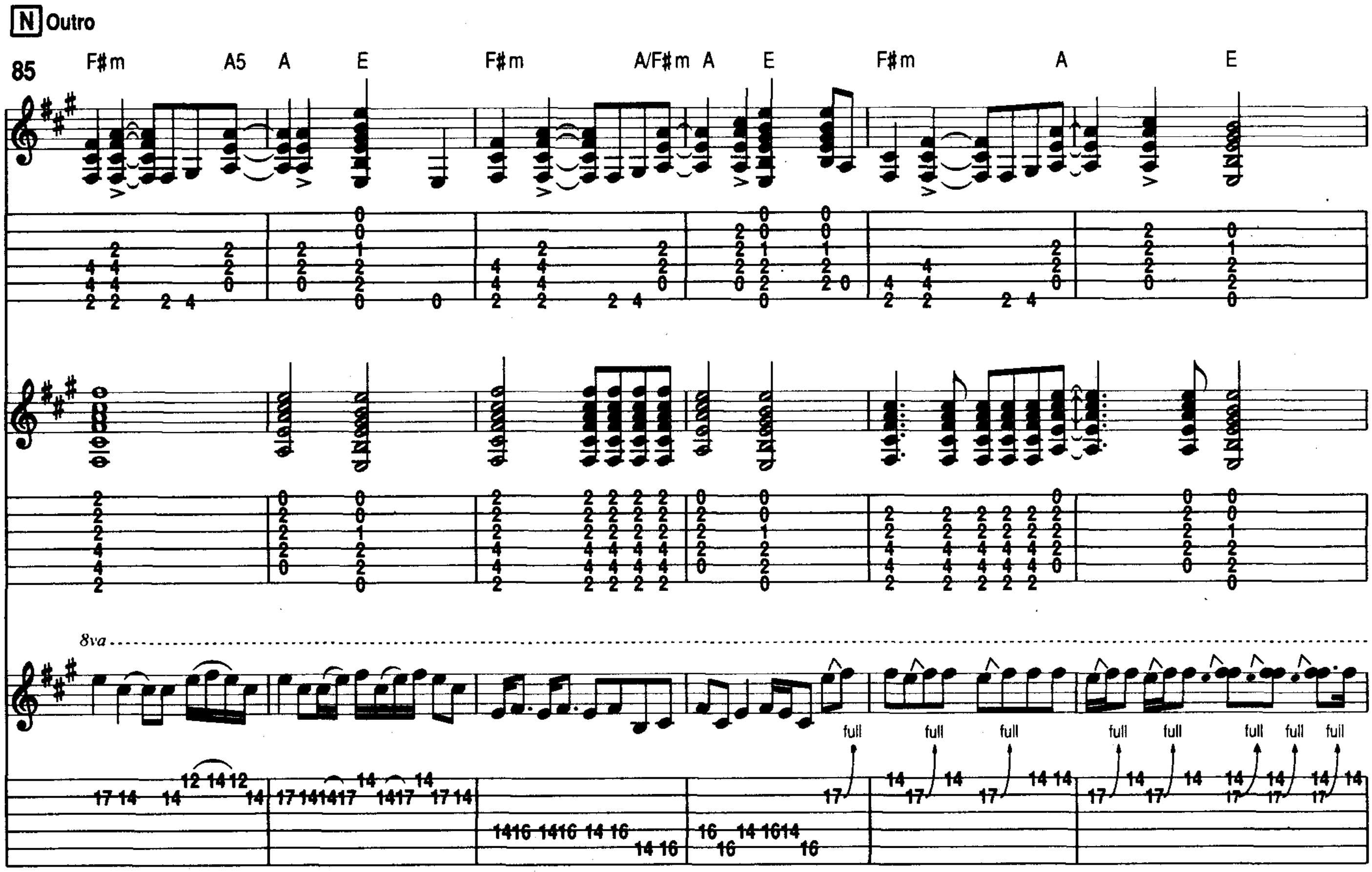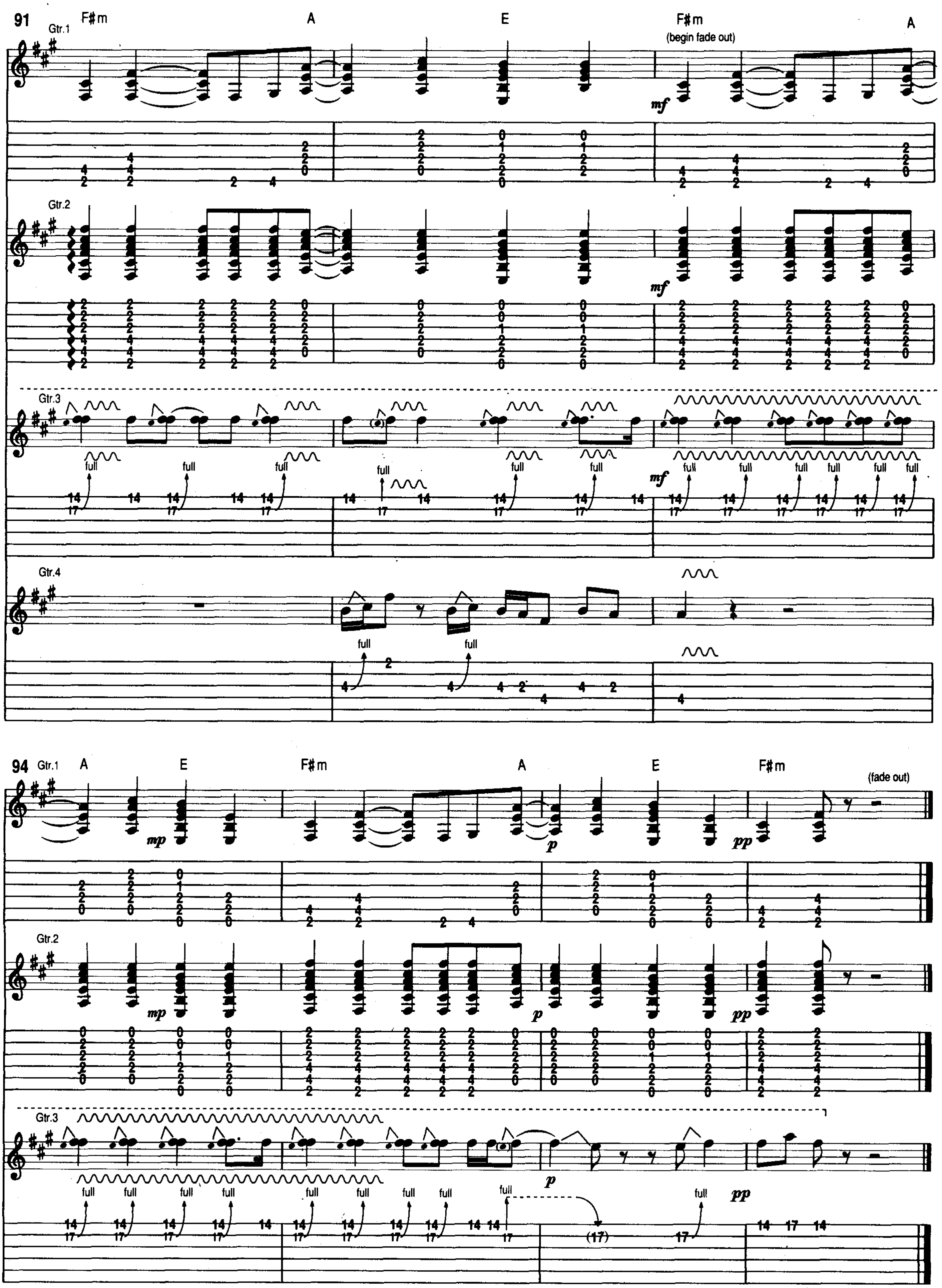


K 3rd Verse




L 3rd Pre-chorus
ransom.
Honey, it don't really matter to me, baby. Everybody's got to fight to be free. Ya see ya
67
F#m A E D D5/A D5 D/A B
f
full
fdbk.
8va
ff
pitch: D#
B
M 3rd Chorus
don't have to live like a refugee. Don't have to live like a refugee. No you don't have to live refugee.
73
F#m A5 A E F#m A5 A E F#m A5 A/E E
Gtr.1
Gtr.2
Gtr.3


Don't have to live like a refugee. You don't have to live like a refugee. Don't have to live like a refugee. Oh, oh, oh.
79
F#m A5 A E F#m A5 A E F#m A E
Gtr.1
Gtr.2
Gtr.3
full
full
full


N Outro
85
F#m A5 A E F#m A/F#m A E F#m A E
8va
full
full
full
full
full
full
full
full


91
Gtr.1
F#m
A
E
F#m
(begin fade out)
A
mf
Gtr.2
mf
Gtr.3
full
mf
Gtr.4
full
94
Gtr.1
A
E
F#m
A
E
F#m
(fade out)
mp
p
pp
Gtr.2
mp
p
pp
Gtr.3
full
p
pp